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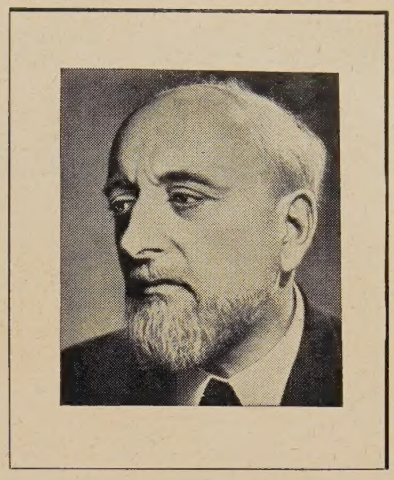

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as a ballet conductor

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Personalities of the month

Beryl Kaye, Irving Davis and Paddy Stone in their final number— It's great to be alive. *Photo: Roy Round*

THREE'S COMPANY

Reason: For their combined effort in making one of the best British cabaret acts in years

ON to the stage of the Savoy Hotel restaurant bound two neatly dressed grey-clad boys—Paddy Stone (from Canada), Irving Davis (from Wales). "Is there a man in the house" demands the enquiring voice of Beryl Kaye (from South Africa) as she saunters in nonchalantly dropping her wrap. Then they get going and for twenty minutes the audience is dazzled by the most high-powered combination of dancing, combined with a little singing, since Kay Thompson hit the Cafe de Paris.

A combined effort if ever there was one, it is impossible to know which of the three was responsible for what—nor do they know themselves except that Paddy wrote the music and lyrics. It has all been a question of developing, eliminating and polishing. The result is a condensation of the best moments in a revue and an Agnes de Mille ballet in a musical. The choreography and its execution is modern, slick and inventive. The only flaw in the whole thing is that the trio leave for the States in June and will not be back for a long time. How sluggish we are in England to recognise the talent in our midst.

EACH of their careers is distinguished. Beryl was born in Capetown, trained with Dulcie Howes, came to England in 1936 and danced with Rambert and the Markova-Dolin Ballet. Went back to South Africa, but returned to England as war was declared. Danced in many revues during the war, made a big hit as a London Sparrow in *The Night and the Music* and appeared in the first Command performance after the war in this role. Biggest hit since then as Susan in *Finian's Rainbow*, later played the role for nine months in New York. Returned to England in *Tough at the Top*, then played in pantomime and revue and assisted Michael Kidd in the *Where's Charley* film.

PADDY was born in Winnipeg, trained with Gwenneth Lloyd and Betty Farrelly. Became principal dancer of the Winnipeg Ballet. Went to New York and understudied Indian dance in *Annie Get Your Gun*. Seen by David Webster, and de Valois took him into the Sadler's Wells Ballet, where he remained from October, 1946, to April, 1947. Created the Indian dance in *Annie* in London and danced it for 18 months. Later played Harry Richie in *Brigadoon* for 17 months. Recently appeared in films, including Kelly's *Invitation to the Dance*.

IRVING, born and trained in South Wales. At the age of 13 appeared in pantomime, *Robinson Crusoe*. Toured in a revue, *Things are looking up*. Met a girl wanting a partner and toured with her as the Two Paiges. Came to London, saw *Strike a new Note*, auditioned for Wendy Toye and appeared in that revue in five numbers after five days' rehearsal. Danced in *Strike it again*, *Sigh no more* and the *Shepherd Show*. Appeared with Wendy Toye in *Annie Get Your Gun*. Since then has choreographed for revues, television and cabaret, as well as dancing in them.

Hilarion

June 1953 Vol. 4 No. 6

Dance and Dancers

Editor: PETER WILLIAMS
Assistant Editor: CLIVE BARNES

WORLD'S LARGEST NET SALE IN THE FIELD

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THE CROWN OF SUPREMACY

NO Coronation of a monarch has aroused such world-wide interest as that about to take place in Westminster Abbey on June 2. The fact that our Queen Elizabeth II is young and beautiful has a great deal to do with it. She has stirred up all the romantic feeling about royalty that lies, even if occasionally dormant, in every one of us. Already she has proved herself worthy of a high place in the noble line of rulers who, for centuries, have headed this strange and unpredictable island race.

She will drive, no doubt, radiantly to her crowning; she will return clothed in supreme majesty symbolised by the crown, orb and sceptre, symbols which over the centuries have come to represent kingly power. It is, though, the mystical inner radiance that transforms a young girl into a monarch. We know that our Queen already has this and we wish her a long and joyous reign in which that radiance may shine brighter as a beacon of hope to the entire world.

In a smaller way and in a very tiny kingdom, the position of the *ballerina assoluta* is rather similar. There are, however, no symbols to denote her high office—a star dressing-room perhaps, a bow or curtsy from the *corps de ballet*, the right to wear her own specially designed tutu, nothing more. The moment when she becomes absolute is elastic, to say the least.

There are in the world many fine soloists carelessly calling themselves ballerinas—they are not. There are many ballerinas calling themselves *ballerina assoluta*—they are not. True it is that they enjoy the privileges reserved for those of high station but no amount of star billing or smooth talk on the part of a press representative will make them what they are not—whatever the public may think.

These exalted positions are achieved only after many years, they are not thrust upon a person suddenly. Contrary to what many people imagine, they have little to do with superb technique. There are probably hundreds of dancers with better technique than a Ulanova, a Markova, or a Fonteyn, who will never be more than leading soloists. Why? you may ask.

Ballet is more than just the dance. It is an art in which an emotion, an experience or an event has to be conveyed through the medium of the dance to the accompaniment of sound, in most cases music. The place where all this usually occurs is the theatre. What a lot of arts, then, has the dancer to master before she can be placed higher than her colleagues!

She has not only to perfect her technique but to be able to use it according to the demands of any role—and this does *not* mean jumping higher or standing on one toe longer than anyone else. She has to spend many months, sometimes years, working out her interpretation. This needs a deeper intelligence than most dancers have been endowed with. It means that she has to sink herself so much in her role that on the stage she actually *lives* it. But not only does she live it but has to make the audience, even to the farthest point in the gallery, believe in her also. And that is the most difficult part of all. To achieve projection takes years of experience.

On top of all this she must realise and convey the fact that she is the guardian and upholder of a great tradition. It needs an inherent nobility of mind and a natural aristocracy, both on and off the stage. Sluttishness in life invariably shows in a performance. Perfection in all things can be the only possible aim of the ballerina who aspires to become absolute.

That is why this creature is so rare and should be guarded with such care when she arises, probably not more than six times in any century, for our pleasure and the glory of her generation.

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Royal Parallel

A YEAR-BY-YEAR SURVEY OF THE RISE OF BRITISH BALLET FROM THE TIME THAT PRINCESS ELIZABETH WAS BORN UNTIL TO-DAY WHEN SHE IS CROWNED ELIZABETH II

Compiled by Peter Williams

1926

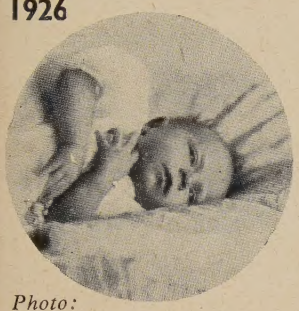


Photo: Harris's Picture Agency

ON May 21 at Bruton St., London, a daughter, Princess Elizabeth, was born to the Duke and Duchess of York. At the time nobody could have foreseen the destiny of the young Princess.

In this same year a small ballet was produced in an intimate revue at a small but historic theatre in the inner suburbs of London. At the time nobody could have foreseen that this *Tragedy of Fashion* in Nigel Playfair's *Riverside Nights* at the Lyric, Hammersmith, with its choreography by a young boy called Frederick Ashton, its designs by Sophie Fedorovitch, and its dancers including Marie Rambert and Ashton, was going to form a three-cornered partnership of such far-reaching consequence.

The very idea of British ballet was considered to be a joke of the wildest improbability, though there were several British dancers making a name for themselves.

This is how it all started. Marie Rambert and Frederick Ashton in A Tragedy of Fashion (*or* The Scarlet Scissors) *from the revue,* Riverside Nights.

ANTON DOLIN (Patrick Healey Kaye) was dancing with Iris Rowe in a ballet called *A Flutter in the Dovecote* at the Palladium and later in the year with Phyllis Bedells in *Exercise* and *Jack and Jill* at the Coliseum.

In May of this year, Ninette de Valois had opened an Academy of Dancing in South Kensington and in the autumn she made the acquaintance of Miss Lilian Baylis, director of the Old Vic. It was arranged that de Valois should arrange the dances for certain of Shakespeare's plays.

A young English composer had written the music for *Romeo and Juliet* for the Diaghilev Ballet, then at His Majesty's Theatre. This composer, Constant Lambert, was to have a profound influence on the musical side of ballet in England. In the same year another English composer, Lord Berners, wrote the music for the Diaghilev production of *Triumph of Neptune.* This most English of themes based on the juvenile dramas of Pollock and Webb was devised by Sacheverell Sitwell.

At the twenty-first Dancers' Circle Dinner, the question of "State Recognition of Dancing" was suggested by Philip Richardson, editor of the *Dancing Times.*

A year, in fact, when many seemingly unimportant incidents have since taken on a great significance in the formation of British ballet.

1927

TWO British dancers, ex-members of the Diaghilev Ballet, danced together in *Traffic in Souls* in an ill-fated revue *White Birds* at His Majesty's Theatre. The dancers—Ninette de Valois and Anton Dolin.

Dolin had a busy year because he danced again with Phyllis Bedells at the Coliseum; at the same theatre with Nemchinova in *The Nightingale* and excerpts from *Lac des Cygnes;* later with Karsavina in *Le Spectre de la Rose.*

Diaghilev had a season at Prince's Theatre and a young English girl, Alicia Markova (Alice Marks), was starting to get small roles.

1928

NINETTE DE VALOIS produced a ballet *Rout* privately; mounted *Les Petits Riens* for the Old Vic at Christmas.

In July, Frederick Ashton had a ballet, *Leda and the Swan,* produced at Sunshine Matinee and Constant Lambert conducted the orchestra.

Espinosa held a British ballet matinee at the Winter Garden Theatre.

Dolin, together with Nemchinova, produced *Rhapsody in Blue* (Gershwin music) and *Revolution* at the London Coliseum.

Ruth French toured the world with Anna Pavlova. Markova danced the title role in *La Chatte* and *The Blue Bird* during the Diaghilev season at His Majesty's Theatre.

Queen Mary gave her patronage to the Association of Operatic Dancing.

1929

FREDERICK ASHTON created a short ballet, *Mars and Venus,* for the production of the play *Jew Suss* which had been translated from the German by Ashley Dukes (husband of Marie Rambert). Performances of ballet were being given in Marie Rambert's studio, and Susan Salaman created her first ballet for these programmes, *The Tale of a Lamb.*

Dolin danced with Anna Ludmilla at the Coliseum. Another British dancer, Lydia Sokolova (Hilda Munnings), danced the principal role in a revival of *Sacre de Printemps* during Diaghilev's last season at Covent Garden.

Philip Richardson and Arnold Haskell arranged a series of dinners with a view to forming a ballet society which would give performances three or four times a year. As a result the Camargo Society was formed.

1930

THE Marie Rambert Dancers gave a matinee at the Lyric Theatre, Hammersmith, which was so successful that more seasons were given in the summer and at Christmas. Karsavina and Woizikovsky danced with the company as guest artistes. Ashton mounted his *Capriol Suite* for these seasons and, later, *Florentine Picture.* Susan Salaman produced two of her *Sporting Sketches.*

Markova and Ashton danced in a ballet from Nigel Playfair's production of *Marriage a la Mode* at the Lyric.

Karsavina danced with Harold Turner at the Arts Theatre.

On October 19, the Camargo Society gave its first performance. The programme included *Robert le Diable* (produced from Mayerbeer's opera by Adeline and Alexander Genée); *Danse Sacrée and Danse Profane* by Ninette

British ballet having made some sort of a start, it was enriched by these two—Alicia Markova and Anton Dolin, here seen in The Bluebird pas de deux. *It is all very well to have an organisation, but unless there are some experienced artists in it, nobody gets very far.*

In England we were lucky to have two such fine dancers, working with the two companies, who had matured in the Russian school and who had the benefit of working with the greatest artistic force that this century has yet achieved—The Diaghilev Ballet.

Today these dancers are still an inspiration to the new generation; Markova as guest ballerina with various companies, Dolin as dancer and Artistic Director of Festival Ballet.

Photo: Gordon Anthony

de Valois; *Pomona*, with choreography by Ashton, music by Constant Lambert and designs by John Banting.

1931

THE Ballet Club was formed by Marie Rambert and performances given at the Mercury Theatre. Markova was the first ballerina and she remained with the Ballet Club for four years. For her, Ashton mounted *La Péri*. Susan Salaman added *Le Boxing* to her *Sporting Sketches*.

Ninette de Valois closed her Academy and established a school of dancing at the newly-built Sadler's Wells Theatre. There were gala performances of ballet at both the Old Vic and Sadler's Wells Theatre, in which Dolin and Lydia Lopokova appeared.

The Camargo Society gave more performances, which included *Cephalus and Procis*, by de Valois; revivals of Ashton's *Capriol Suite* and de Valois' *Rout*. At a later performance de Valois mounted *Creation du Monde* and Ashton, *Facade*, on William Walton's music for Edith Sitwell's poems. This work went into the Ballet Rambert repertoire in 1931 and Sadler's Wells in 1935.

On July 5, the Camargo Society gave the first performance of Ninette de Valois' *Job*, with a new score by Vaughan Williams. This realisation of the Book of Job was the first major British ballet and established de Valois as a choreographer of the first importance. On September 22 it went into the repertoire of the Sadler's Wells Ballet and has been given continuously ever since.

At the Ballet Club a new choreographer mounted his first work—Antony Tudor's *Cross-garter'd* based on Shakespeare's *Twelfth Night*.

1932

The five years of Princess Elizabeth's life had seen the crystallisation of the various seemingly unrelated events of 1926 into two companies; admittedly still in a near-embryonic stage.

THE Vic-Wells Ballet extended its repertoire with four works by Ninette de Valois—*The Nursery Suite*, *The Origin of Design*, *Douanes* and *The Scorpions of Ysit*. Markova and Dolin made frequent appearances with the company.

For the first time in ballet history a British company went abroad. The Operatic Association organised a company to give four performances at the Royal Theatre, Copenhagen, before the King and Queen of Denmark and the Prince of Wales. In the company were Markova, Ninette de Valois, Phyllis Bedells, Ruth French, Wendy Toye, Anton Dolin Harold Turner and Stanley Judson. Constant Lambert and Geoffrey Toye conducted.

At the Ballet Club the young choreographers were starting to mature. Tudor mounted *Mr. Roll's Quadrilles*, *Adam and Eve*, but his *Lysistrata* established him as an important choreographer. Ashton mounted *Recamier* and *Foyer de Danse* (based on Degas pictures).

For the Camargo Society, Ashton arranged a ballet to Sacheverell Sitwell's poem *Rio Grande*, called *A Day in a Southern Port*. This had a most important score by Constant Lambert and introduced Edward Burra as a stage designer.

In June, the Camargo Society gave a four-weeks' season at the Savoy Theatre. The most important feature of this season was the guest appearance of Olga Spessitzeva in *Lac des Cygnes* and *Giselle*. In each she was partnered by Dolin. Thus it was that from the outset we had in England an example of the perfect interpretation of both these ballets, a model upon which it has been possible to build all productions of these classics.

1933

FOR the Ballet Club, Ashton created two works: *Les Masques* and *Pavane pour une Infante Defunte*. The former was a most witty and chic ballet to Poulenc music which is still in the Rambert repertoire. Tudor mounted *Atalanta of the East*. Andrée Howard made her first essay in choreography with a revised *Our Lady's Juggler*.

Markova, Dolin and Idzikovski danced as guest artistes with the Vic-Wells and Robert Helpmann joined the company. Ninette de Valois created *The Birthday of Oberon* and *The Wise and Foolish Virgins*. As guest choreographer, Ashton mounted *Les Rendezvous*, with Markova and Idzikovski in the principal roles. A two-act *Coppelia* was revived.

The Camargo Society gave two gala performances at Covent Garden, presenting *Coppelia* and *Lac des Cygnes*.

The Operatic Association presented a month of ballet at the London Coliseum. *The Debutante* was revived with Phyllis Bedell and Harold Turner. Adeline Genée and Dolin danced in a short scene. Dolin danced in *Whitsun King*, by Derra de Moroda.

1934

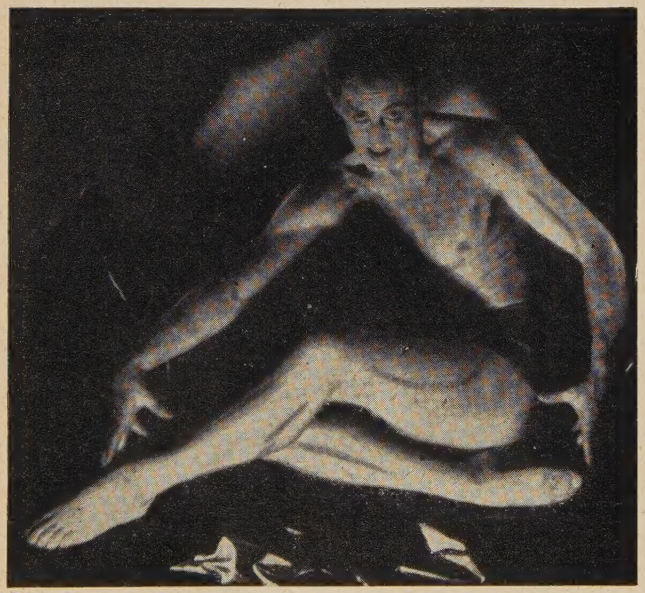
AT the Ballet Club, Ashton created *Mephisto Valse* for Markova; Tudor mounted a work to sections (Venus, Mars, Mercury and Neptune) of Holst's *The Planets*. Andrée Howard added to her growing reputation with *Mermaid* and also created *Alcina Suite*. Ninette de Valois created *Bar aux Folies-Bergère* in May and most successfully brought Manet's picture to life. Markova played La Goulue and Pearl Argyle immortalised La Fille au Bar by giving a performance which, though static, remained the focal point of this miniature ballet which even today remains the perfect example of what a small-stage ballet should be.

The full *Casse Noisette* was revived by the Vic-Wells with Markova as the Sugar-Plum Fairy. Ninette de Valois created *The Haunted Ballroom* with Markova, which also gave Helpmann his first important role. On November 20, the first full *Lac des Cygnes* was given at the Wells at a gala in aid of Queen Charlotte's Hospital. Markova danced the Odette-Odile role and Helpmann was Prince Siegfried. In this year also, a young dancer called Margot Fonteyn made her debut as a Snowflake in *Casse Noisette*.

1935

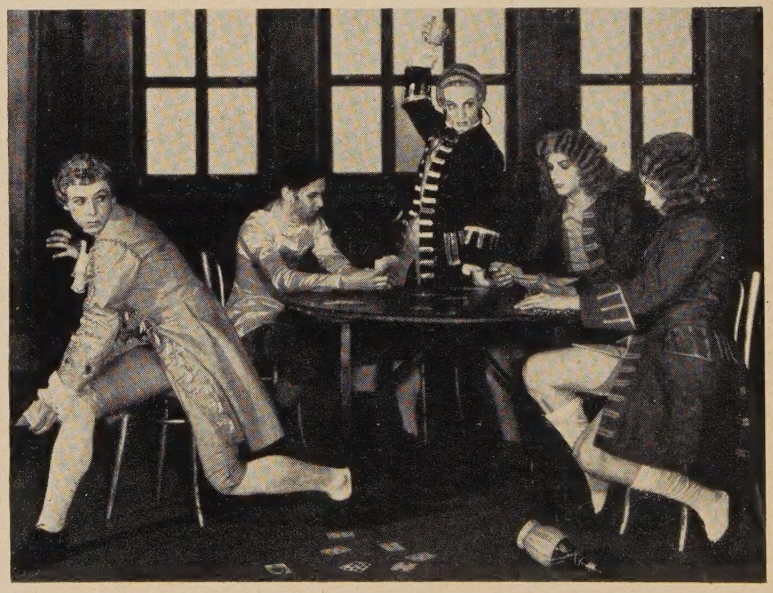
THE first major ballet to have a completely English theme—*The Rake's Progress*, by Ninette de Valois—was given by the Vic-Wells, with Walter Gore in the title role and Markova as the Betrayed Girl. The ballet is even more popular today and, together with *Job*, can be considered to be the first English classics. Fonteyn danced the lead in a revival of Ashton's *Rio Grande*. The company embarked on their first provincial tour. Ashton created *Baiser de la Fée* and joined the company as choreographer and dancer.

The Ballet Club, which in the previous year had given mid-week performances and a regular season in the summer, launched into the West End with a season at the Duke of York's Theatre. Ashton created *Valentine's*



The Camargo Society did much to build the British repertoire and Ninette de Valois' Job *was one of the first major works it produced. Anton Dolin is seen here as Satan, the role which he originally created.*

Photo: Gordon Anthony



*Yet another de Valois ballet produced the first great work on a purely English theme—*The Rake's Progress*—based on the series of Hogarth paintings (finely reconstructed by Rex Whistler). Walter Gore is seen, on the left, as the Rake. The others include Richard Ellis, William Chappell, Leslie Edwards and Frank Staff.*

Photo: Debenham

Left: Margot Fonteyn as the Poor Girl betrayed by a rich man in Ashton's Nocturne. *Photo: Mandinian*

Right: Although Ashton's Facade *has remained one of the most popular light ballets in the English repertoire, it is his* Wedding Bouquet *which is outstanding for its intelligent wit. The book by Gertrude Stein, the score and designs by Lord Berners have all contributed to make it what it is. Helpmann is seen here as the Bridegroom and Mary Honer as the Bride. Between them is Margot Fonteyn as the hapless Julia. A tiny role which she nevertheless made memorable.*

Eve; Andrée Howard a most ingenious version of *Cinderella;* Tudor made the *Descent of Hebe* and Susan Salaman created her last ballet—*Circus Wings*.

Markova and Dolin formed their own company—The Markova-Dolin Ballet. After an autumn tour they gave their first London season at the Duke of York's Theatre. The repertoire included Keith Lester's *David* and *Death in Adagio*, Wendy Toye's *Aucassin and Nicholette* and Susan Salaman's *Show Folk*.

1936

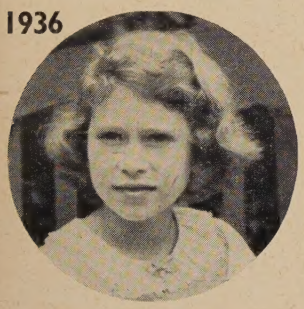


Photo: Studio Lisa

Princess Elizabeth was ten years old and, although she was still a child whom the public frequently watched playing in the garden of 145 Piccadilly, her destiny was shaping. In the autumn her uncle, Edward VIII, abdicated and her father was proclaimed King of England. It became apparent that she would one day become Elizabeth II.

In the ten years of her life, ballet had become an essential part of English artistic life. Though British ballet still had a long way to go and was not considered very highly outside England, it had nevertheless built a solid foundation for the future.

MARKOVA having left the Vic-Wells Ballet, a new star started her ascent. For Margot Fonteyn, Ashton created *Apparitions* and *Nocturne*. De Valois mounted three new works—*Gods Go-a-Begging*, *Barabau* and *Prometheus*. A five-year plan was launched.

At the Ballet Club, Tudor made one of his finest works—*Jardin aux Lilas* (since given in Stockholm, and by Ballet Theatre and New York City Ballet). Howard made *La Muse s'Amuse*.

1937

GISELLE, with Fonteyn in the title role, was added to the Vic-Wells repertoire. As also were two notable works by Ashton—*Les Patineurs* and *Wedding Bouquet*. The company gave a short season in Paris in connection with the Paris Exhibition. On June 15, at a command gala at the Champs-Elysées Theatre, de Valois' *Checkmate* had its first performance.

The Rambert Ballet (which developed out of the Ballet Club) had a season at the Duchess Theatre, toured French watering places and gave an autumn season at the Festival Theatre, Cambridge, thus starting an association with the university town which has lasted until today. Andrée Howard created *Death and the Maiden*, Antony Tudor his *Dark Elegies* and *Gallant Assembly*. The principal dancers with the Rambert Ballet at this time were Maude Lloyd, Peggy van Praagh, Frank Staff, Hugh Laing, Walter Gore, Wendy Toye, Prudence Hyman, Pamela Foster and June Brae. New dancers coming to the fore were Celia Franca, Sally Gilmour, Charles Boyd and Leo Kersley.

Nijinska became ballet mistress of the Markova-Dolin Ballet and revived *The House Party* (*Les Biches*) and created *The Beloved One*. After a season at King's Theatre, Hammersmith, and an autumn provincial tour the company came to an end. Markova joined Ballet Russe de Monte Carlo.

1938

FOR the Vic-Wells Ballet, Ashton mounted three works—*Harlequin in the Street*, *Cupid and Psyche* and *Horoscope*. The latter had another fine score by Constant Lambert, showed the rapid development of Fonteyn and introduced a new male dancer, Michael Somes. De Valois created *Le Roi Nu* for Helpmann.

At the Ballet Club, new choreographers showed their paces. Frank Staff's first work, *The Tartans*, was followed by a new version of *La Péri*. Walter Gore created *Valse Finale* (later called *Les Valses*). Of the established choreographers, Howard made *Croquis de Mercure* and Tudor, *Judgment of Paris*, *Soirée Musicale* and *Gala Performance* (later given with great success in Stockholm and by Ballet Theatre).

Antony Tudor formed his own company, London Ballet, for occasional performances at Toynbee Hall Theatre. The dancers included Maude Lloyd, Peggy van Praagh, Hugh Laing and Guy Massey.

1939

AT the Sadler's Wells Theatre on February 2, the Vic-Wells Ballet presented the full version of the Tchaikovsky-Petipa *The Sleeping Princess*, reconstructed by Nicholas Sergeyev. Fonteyn and Helpmann danced the leading roles. Later in the year this production was

COVER STORIES

This month's front cover, by Maurice Seymour, is of Margot Fonteyn and Michael Somes in the second act of *Le Lac des Cygnes*. Fonteyn returned to the full-length Odette-Odile role on May 7.

MARGOT FONTEYN is the first British ballerina to have been fully developed in a British company. Born at Reigate, Surrey, in 1919, she went to her first dancing school at the age of four. In 1927, her family moved to Shanghai, where she continued her studies. During the latter part of her six years in the Far East she was taught by George Goncharov. On her return to England she went to Astafieva, and in 1934 joined the Vic-Wells Ballet School. Soon she was taking small roles with the Vic-Wells company. When Markova left the company in 1935 it was necessary to find somebody to take her place. Fonteyn was then ripe to fill that gap and she took over most of the classical roles. In 1936 Ashton created for her the principal role in *Apparitions* and from then on he has created roles to suit her gradual development. As *ballerina assoluta* of the Sadler's Wells Ballet she today receives the acclaim of the entire world. Not only is her technique perfectly polished, but also her interpretation of any role she undertakes.

MICHAEL SOMES was born in Gloucestershire in 1917 and was trained at an early age by Miss Catherine Blott and also by Espinosa. In 1934 he won a scholarship to the Sadler's Wells School and was the first English male dancer to achieve this distinction. He showed great progress and was soon taken into the Vic-Wells Ballet. For him Ashton created the role of the Boy in *Horoscope* in 1937. In this ballet he danced with Fonteyn and it marked the beginning of a long partnership which has continued ever since. Today he partners her in almost every classical ballet and is one of the best *danseur noble* of our time.

The back cover, by Denis de Marney, is of David Poole, who is now the principal male dancer of the Sadler's Wells Theatre Ballet.

DAVID POOLE was born in Capetown, South Africa, in 1925. He trained with Dulcie Howes and Cecily Robinson at the University of Capetown. He was the leading male dancer with the Capetown University Ballet and with the Capetown Ballet Club. He created the role of the Soldier in John Cranko's first ballet—Stravinsky's *Soldier's Tale*. He came to England in 1947 and entered the Sadler's Wells School joining the Theatre Ballet in August of the same year. Since then he has created many roles, has proved himself one of the best character dancers in England.

Several roles having been created for Fonteyn, a new dancer came to the fore in Ashton's Horoscope—*Michael Somes. As the Young Man (Sun in Leo, Moon in Gemini) he is seen here with Fonteyn as the Young Woman (Sun in Virgo, Moon in Gemini).*

Continued from page nine

given at Covent Garden at a state gala in honour of the French President.

Robert Helpmann created his first work, *La Valse*, for the R.A.D. Production Club at the Rudolf Steiner Hall.

For the Ballet Club, Howard turned Henry Garnett's novel, *Lady into Fox*, into a ballet and had her biggest success to date. It also established Sally Gilmour as a dramatic dancer of the first importance. Frank Staff created his witty *Czernyana* and Walter Gore his *Paris-Soir*.

Lydia Kyasht's Ballet de la Jeunesse Anglais at the Cambridge Theatre gave, amongst other ballets, Helpmann's *La Valse* and a work by a new choreographer — Mona Inglesby's *Endymion*.

On September 4, a state of war existed between Britain and Germany, and saw many momentous changes. Princess Elizabeth entered the war as a child and emerged at the end as a young woman, matured, poised and able to play her part in the nation's history.

Similarly, British ballet entered the war a flourishing juvenile always overshadowed by the Russian companies. The war, far from killing ballet, had the reverse effect. In spite of the fact that many male dancers were in the armed forces, the companies survived. The adversity stiffened and matured the companies until they emerged triumphant at the end, able to hold their own with any company in the world.

(To be continued next month)

The Editor is grateful to all those who have assisted in helping him to gather this material and particularly Mr. Brooks and Mr. Morris for placing their valuable collections of photographs at his disposal.

The importance of Ballets Jooss

by CLIVE BARNES

IT is seven years since the Ballets Jooss were last in London, and in ballet seven years can be a long time. When the Jooss Ballet went into hibernation it had seemed old and tired—an artistic machine whose creative energy was flagging, almost spent. Many of the company's admirers must have viewed the prospects of the recent season with trepidation.

Yet the season was a considerable artistic success; what is more, the success was not limited to the old ballets. The Ballets Jooss really have been re-born. The London season opened at the Sadler's Wells Theatre on April 7.

New ballets

SONG OF YOUTH (ballet by Kurt Jooss; music by Handel; costumes by Dimitri Bouchene) concerns itself with the spirit of youth. The story is of two friends both in love with the same girl. Although the rejected boy fails to find happiness with another girl who loves him, the ballet ends on an exuberantly optimistic note representing the unquenchable vitality and courage of the young. The two friends were danced by Rolf Alexander and Hans Zullig, the girl they love by Nia Cau and the other girl in love with Alexander by Beatrijs Vitringa.

The ballet presents many lovely moments and shows Jooss in a more unrestrained and rhapsodic mood than in the socially significant dance allegories for which he is famous. Here he appears to approach the Balanchine of *Serenade* and the Ashton of *Valses Nobles*, yet loses none of his individual dance style in the process. The dance for the male ensemble which opens and closes the ballet is a particularly fine composition, bold and striking. The Handel music did not, however, always seem in accord with the work's mood.

COLOMBINADE (ballet by Jooss; music by Johann Strauss and Aleida Montijn; costumes by Rochus Gliese) proved an almost incomprehensible comedy ballet that sought, I presume, to show the universality of the types portrayed by the characters of the *Commedia dell'Arte*. The cast included Ulla Soderbaum as Columbine, Hans Zullig as Harlequin, Klaus Meyer as the Clown, Beatrijs Vitringa as Pierrot, Gisela Westerfield as the Well-Guarded Girl and Patricio Bunster as a Footballer.

The ballet could have been a thoughtful comedy meditating ironically on the general theme of *plus ca change*. Unfortunately, despite a clever opening, it is nothing more than a free-for-all, half-baked confection with pretensions above its station. The theme is muddled and obscure; the choreography banal and repetitive.

THE major new work of the season was *Journey in the Fog* (ballet in four movements by Jooss; music by Aleida Montijn; costumes by Robert Pudlich). This distinguished work is a ballet in suite form, each of its four distinctive movements being "dedicated to people of our time and their various sufferings." The first, second and last movements are composed for an ensemble with soloists; the third movement is an "intermezzo" conceived as a *pas de trois*. The soloist of the first movement was Rolf Alexander, of the second Patricio Bunster and Alfonso Unanue, of the fourth Joan Turner, and the *pas de trois* was danced by Alexander, Zullig and Gisela Westerfield.

The first movement, entitled *Exile*, deals with the uprooted refugee in a strange land. Anguished and puzzled, the exile watches life go on around him. The poignant figure of the refugee is counterpoised against the rhythmic body of the ensemble.

Barbed Wire, the second movement, is for those who have lost their freedom and are herded together in the unnatural conditions of a concentration camp. Here Jooss, using an all-male cast, employs more the complicated choreographic method of the battle-scenes in *The Green Table*. The episode shows with analytical exactitude the degradation of human souls.

The intermezzo *Shadows* takes as its theme a woman torn between the memory of a dead love and the presence of a new one. The episode, being an individualistic expression of grief, as opposed to the miseries and hopes of a generation that provide the theme for the rest of the ballet, is something of an intrusion. However, it does provide a link between the suffering of war depicted by the first two movements and the fears of post-war reconstruction which is the theme of the last.

The last movement, *The Road*, is a masterly piece of choreographic craftsmanship, the post-war motifs of joy and uncertainty being intertwined in an ensemble dance of great power and beauty.

THE last new Jooss ballet was *The Night Train* (ballet by Jooss; music by Alexandre Tansman; costumes by Robert Pudlich). This is one of the most delightful light works we have seen from Jooss. Set in a railway compartment, the ballet relates the dreams of two of the passengers, A Nice Girl and Mr. Boldy, a middle-aged middle-class romantic returning from the opera.

Although the ballet leant somewhat heavily on the character of Mr. Boldy and its dream sequences were a little over-involved, it made an amusingly inconsequential counterbalance to the more serious ballets in the repertory. Its humour is essentially that of the ballet theatre and, as surprisingly few humorous ballets do, it takes full advantage of those possibilities for comedy that the conventions of ballet, excepting perhaps those of the cinema, provide more promisingly than any other theatrical art.

THE only new work not by Jooss was *Fantasy* (composition for two *soli* and *ensemble* by Hans Zullig; music by Schubert; costumes by Rochus Gliese). This is the only plotless ballet to find its way into the repertory of the Ballets Jooss. The soloists were Ulla Soderbaum and Zullig himself.

It would be wrong to think of *Fantasy* as following classical ballet in anything but intention. The choreography, though more spectacular, is at basis uncompromisingly in the Jooss tradition. The choreography itself is uncommonly fine, moving smoothly and effortlessly integrated with the music. There is never a wasted movement or superfluous gesture, and the groupings and floor-patterns are consistently pleasing to the eye. Considered as classical, Jooss or good red herring, *Fantasy* remains a first-class ballet.

Old ballets

THE great ones of the repertory are *The Green Table* and *The Big City*. About *The Green Table* (dance-drama by Jooss; music by F. A. Cohen; costumes by Hein Heckroth), it only remains to say that it is still Jooss's masterpiece choreographically, still (unfortunately) topical, and is one of the most significant works in ballet history.

The Big City (ballet by Jooss; music by Alexandre Tansman; costumes by Heckroth) has dated. Dated in the sense that a Moliere play has dated—it now seems representative of the age that saw its birth, the 'thirties. Despite the tawdry tinsel of its story of a pretty working girl seduced by a rich bounder, it is a painfully moving work. I know of few ballets more evocative, sincere or poetic.

Pavane (choreography by Jooss; music by Ravel; costumes by Sigurd Leeder), a brief atmospheric piece picturing the suppression of a young princess's spirit by the stiffness of court life, never greatly impressed me. Goya said it first, and he said it better.

The remaining Jooss ballet in the current repertory, *A Ball in Old Vienna* (choreography by Jooss; music by Lanner, arranged by F. A. Cohen; costumes by Aino Siimola), is representative of what has been called the "chandelier style." An affair of whirling skirts, pattering hearts, gallant beaux and young ladies in a flutter.

The only other work, apart from *Fantasy*, not by Jooss is *Le Bosquet* (ballet by Hans Zullig; music by Rameau, arranged by Martin Penny; costumes and decor by Doris Zinkeisen). This seemed not as effective as I remembered it. A young girl in the Watteau-like setting of a *fete champetre* recalls the memory of a lost love. A ballet in excellent taste, but the courtly gallantry of the dancing becomes monotonous and the work as a whole lacks shape.

Dancers

THE dancers of the Ballets Jooss are beautifully trained. As soloists they are capable of great expressiveness, as members of an ensemble they can suppress their individuality so completely that the ensemble looks as though it is directed by one mind, its movements being extensions of one body. They all dance as though they wholeheartedly believe that there is no better thing in life than to dance for Jooss.

The outstanding individual of the group is Hans Zullig. Recently in conversation a dancer suggested to me that Zullig should be bracketed with Igor Youskevitch as the finest male dancers to be seen in London during the past ten years. This may well be so, certainly he is among the finest. His every movement is charged with meaning, his stillness has a positive force, his features provide emotion with a picture gallery.

The other leading male dancer of the company, Rolf Alexander, is a powerful dancer with a strong technique. As Death in *The Green Table* he makes a perfectly satisfactory substitute for Jooss himself, who has now retired from dancing. He is also at his best as the Exile in *Journey in the Fog*.

The company's leading woman dancers, Noelle de Mosa and Ulla Soderbaum, were, like Alexander and Zullig, well known with Jooss before the war. Injury unfortunately prevented de Mosa from appearing, but Soderbaum proves as delicately sensitive as ever. Her performance as the Young Girl in *The Big City* would be hard to better and she is also excellent in *The Night Train* and the two Zullig ballets.

Michelle Nadal and Beatrijs Vitringa are two newcomers to the company who have attracted much favourable attention. Nadal, charming as the Debutante in *A Ball in Old Vienna*, partners Alexander in *The Big City*, in which they bring to the roles of the two lovers a coarse, earthy quality very different from the almost poetic portrayals of Soderbaum and Zullig. Vitringa possesses a sense of tragic pathos and gives a moving performance in *Song of Youth*.

The two notable male acquisitions to the company are Patricio Bunster and Alfonso Unanue. Bunster has been seen to advantage in a number of roles, including the Standard Bearer in *The Green Table*, the Conductor in *The Night Train* and the Footballer in *Colombinade*. Unanue was probably, together with Vitringa, the most interesting discovery of the season. He had a great personal success as the down-trodden Mr. Boldy in *The Night Train* and danced some of the roles in the older repertory, including the Libertine in *The Big City* and the Profiteer in *The Green Table*, in a manner completely worthy of his predecessors—a phrase that conveniently sums up the dancing of the company as a whole.

Left: Queen Elizabeth (now the Queen Mother) and Princess Margaret, with Princess Marie Louise at Festival Ballet's gala at the Stoll Theatre on November 27, 1950.

Right: The Duke of Connaught, one of the first English royal patrons of the Russian Ballet.

Royal patrons of the ballet

by ANTON DOLIN

This is an article I have been asked to write and I have agreed to do. Though I feel proud and honoured that it is within my power to put on record these royal occasions, it is with humility that I do so.

THIS next month will see the Coronation, set amidst the glorious tradition of English pageantry, of Queen Elizabeth II. A few days later, the Royal Opera House of London will see a State Gala in the presence of the Queen and the Duke of Edinburgh. For this occasion it will be Britten's opera, *Gloriana*, that has its first performance and it is, of course, right that opera should take its place in the line of arts to be set before a Queen.

In the past it has always been ballet that has been the art chosen for a state occasion and the present Queen and her mother and sister have watched it not from a sense of duty but from a genuine love and understanding. The secure place that ballet holds today and the royal patronage it has the privilege of knowing has never been so strong.

Disadvantageous view

Times have changed since the royal visit to the Alhambra Theatre in 1921. King George V, Queen Mary, Princess Mary and their lords and ladies-in-waiting sat in the royal box which had been decorated with thousands of pink carnations. The view that they must have had of the Diaghilev Russian Ballet's superb production of the *Sleeping Princess* was surely not an advantageous one. The royal box was situated as always at the side of the auditorium and too near the stage.

I was a minor member of the *corps de ballet*, but it was with awe and pride that I saw Their Majesties arrive in the box, heard *God Save the King* and for the first time gazed on the wonderful regal figure of Queen Mary. This was the first time I had the honour of dancing before them.

Little did I dream that one day I would not only have that honour again, but many times; that together with Markova we were to be perhaps the last two people of the theatre to be photographed with Queen Mary.

A few years later I was to know, talk with, and dance before another royal patron of the ballet—first on several occasions with the Russian Ballet in Monte Carlo and much later at one performance in Bath. It was then that I had the honour of being given by the Duke of Connaught the photograph reproduced here. As the Duke said, " In remembrance of ballet in Monte Carlo and that you were born in Horsham, Sussex."

The last phrase referred to his not unnatural surprise when I was first presented to him by Mrs. Claude Beddington in the Palace of Monaco. Believing me to be Russian, he enquired, " What part of Russia do you come from, my lad?" I replied, " Horsham, Sussex, sir ! "

Ducal favourites

The Duke of Connaught gave his patronage to the Diaghilev Ballet on several occasions in London during the late 'twenties. His favourite ballets were *La Chatte*—one of the very first Balanchine ballets and modern even judging by his later works—and *Le Spectre de la Rose*.

At one performance the latter had to be changed and another ballet substituted as Vera Nemchinova, The Young Girl, was ill. The Duke made it clear that he still hoped that would be possible to see one of his favourite ballets. That was how, rehearsing as we did for the whole of Sunday, morning Lubov Tchernicheva danced the beautiful role of the Young Girl for the first time. That afternoon I felt very proud standing beside her when the Duke personally thanked her and congratulated us both.

In 1928 I made my second appearance before King George and Queen Mary at a Command Performance at the London Coliseum. Once again I stood on the stage and together with Gracie Fields, also commanded to appear, we peeped through the curtains to watch the royal arrival. For the first time at such a performance, a dancer had the honour of appearing. The interest in the art of ballet was beginning.

The following year I danced at the Royal Opera House during the last season of the Diaghilev Ballet. I know how keen was Diaghilev's personal disappointment that there was no royal gala.

A few years later, I was presented with the music of Sir Edward Elgar's *Nursery Suite* to produce as a ballet. Sir Edward had seen Ninette de Valois and me dancing to short pieces of his *Little Boy Blue* at the London Coliseum and had graciously offered me the music.

I suggested to Lilian Baylis that it might be a good ideal to have the ballet produced for her Vic-Wells company just begun by Ninette de Valois. A box office attraction was needed and I felt this might be it. Ninette produced a charming little ballet and, I think, resulted in the first visit to the ballet of our present Queen Elizabeth and Princess Margaret, in whose honour Sir Edward Elgar had written the music and to whom he had dedicated it.

The Duchess of Kent is not only a keen patron of the ballet but also a most knowledgeable one. It has been my honour to have danced on many occasions before both the Duchess and also her daughter, Princess Alexandra. It has been recorded that Markova is her favourite dancer. On the several occasions I have talked with the Duchess of Kent I have been struck as to how she knows at once the difference between a good and an indifferent performance. She prefers to see ballet from the most advantageous part of the theatre—the front of the dress circle or a good stall, but never the royal box.

Queen Elizabeth, the Queen Mother, when she was Queen of England probably saw more performances of ballet than any reigning queen in our history. As Duchess of York she went very frequently to the ballet and has even been known to go to rehearsals.

London debut of Argentinita

In 1937, I organised a big gala dance performance at the Piccadilly Theatre for her. How graciously she received us all ! She also allowed me to include that great Spanish dancer, Argentinita, in the programme. It was her very first appearance in London. This honour did much towards her success, a few evenings later, when Lady Eleanor Smith and I sponsored her season at the Arts Theatre. This was just one more instance of the thoughtfulness of our Royal Family and their help towards the cause of our art.

Continued on page twelve

NEW BALLET

LE REVENANT

First given by Ballet Workshop at the Mercury Theatre on April 12, 1953.

Choreography by Paul Grinwis; music by Michael Hobson; setting and costumes by Douglas Smith.

" Comme les anges à l'oeil fauve
Je reviendrai dans ton alcôve
Et vers toi glisserai sans bruit
Avec les ombres de la nuit;

Et je te donnerai, ma brune,
Les baisers froids comme la lune
Et des caresses de serpent
Autour d'une fosse rampant.

Quand viendrai le matin livide,
Tu trouveras ma place vide,
Où jusqu'au soir il fera froid.

Comme d'autres par la tendresse
Sur ta vie et sur ta jeunesse,
Moi, je veux regner par l'effroi."

CAST

La Femme - - KATHLEEN GORHAM
Le Revenant - - PAUL GRINWIS

ALTHOUGH *Le Revenant* is the first ballet Paul Grinwis has produced in England, it is not his first attempt at choreography. Grinwis will be remembered as a leading soloist with de Basil's Original Ballet Russe soon after the war. More recently he has been a principal dancer with Borovansky's Australian Ballet, and it was in Australia that one of his earlier works, *Les Amants Eternels*, inspired by Romeo and Juliet, met with considerable success.

Le Revenant is based on Charles Baudelaire's poem of the same name from *Les Fleurs du Mal*. Baudelaire's lyric horror story of a young girl and a phantom visitant who rules her with fear rather rather than tenderness, forms a good starting point for a dramatic *pas de deux*.

The poem provides not so much a narrative to be related, as a situation to be described, consequently the ballet must confine itself to the evocation of atmosphere and the building-up of tension. The choreography, French in style, is original yet not quite varied enough to sustain interest throughout the ballet.

The work's relentless mood becomes monotonous as the ballet is a little too long. A ballet for two people is like an epigram in that it must be brief to score its point, the choreographic possibilities of an unrelieved *pas de deux* being strictly limited. However, the emotional tension, even if too prolonged, is achieved and the production is true to the feverish intensity of its Baudelaire inspiration.

The decor by Douglas Smith is unobtrusive, the setting of the ballet being more the business of the carefully conceived lighting-plot, and his costume for the girl is completely out of period. Michael Hobson's score has not the same distinction of most of his work, suffering from the same faults of reiteration that mar the ballet as a whole.

Kathleen Gorham, greatly improved on her return from Australia, was at the top of her form as the haunted lady. At last she appears to be fulfilling the promise of her debut some years back with Roland Petit. Paul Grinwis, looking like one of the " wild-eyed angels " of the poem, gave the role of Le Revenant with dramatic power.

Clive Barnes

Kathleen Gorham as La Femme clasped in the arms of the phantom visitor, Le Revenant (Paul Grinwis), who rules her.
Photo: Paul Wilson

Royal patrons of the ballet *by ANTON DOLIN*

Continued from page eleven

In 1951, Queen Mary consented to be present at a performance in honour of Dame Adeline Genée and the Royal Academy of Dancing. In this case I shall always feel that it was not only because she was Patron of the Royal Academy but because she wanted to see the ballet and above all to honour Dame Adeline, with whom she sat in the royal box at the Stoll Theatre.

Not only were Markova and I received during an interval but many members of Festival Ballet. Queen Mary was fascinated by Markova's tiny feet and her pink ballet slippers.

" You know, I could never understand how it is possible to wear them," she remarked as, turning to her brother, the Duke of Athlone, she added, " I had lessons with Marie Taglioni. I learnt to dance the Mazurka. Now come along; I'll show you."

I shall always remember that evening because it was the day upon which the Duke of Windsor had arrived happily to spend a few days in his country. I could not help but feel how much sooner Queen Mary and the Princess Royal, who accompanied her, would have preferred an evening at home with the Duke. How proud I felt while talking to Queen Mary as I remembered that first occasion I saw her, way back in 1921, looking resplendent as always in her magnificent jewels.

Another wonderful night, a few weeks later, was when a performance of Festival Ballet in aid of the Three Arts Club was honoured by Queen Elizabeth (now the Queen Mother) and Princess Margaret. The royal party was received by our beloved patron, Princess Marie Louise.

Knowing that both the Queen and Princess Margaret loved ballet, I had ventured to suggest, a few days in advance, that we should prepare a special box in the middle of the dress circle, a custom which is now more or less always realised when royalty goes to Covent Garden to see the ballet. The Queen would not consent, as she felt that no added expense must be gone to as this was a performance in aid of a cause. However, the royal party did sit in a box that was one removed back from the usual royal box and so had a slightly better view of the stage.

Early royal support

Long before it became a fashionable habit to go to the ballet and before it had received so wholeheartedly the royal acclaim it has today, Princess Marie Louise was an interested and loyal supporter, anyway towards Markova and I. On several occasions we had the honour of being guests at the house of Mrs. Laura Henderson, who was a privileged friend of the Princess. Together they often visited our performances during the Markova-Dolin ballet days. To the People's Palace in the Mile End Road, to the King's Theatre or to the Duke of York's Theatre, which were our London homes. The Princess's early patronage was a valuable incentive to the young artists.

As patron of the Three Arts Club and of the then newly formed Festival Ballet, the Princess was receiving Queen Elizabeth and Princess Margaret, who were honouring us for the first time. Princess Margaret, who is also patron of the Sadler's Wells Ballet, is probably the most knowledgeable about ballet of all the members of the Royal Family.

After the performance, the Queen and Princess Margaret came back-stage and I had the honour of receiving them and introducing the artistes of the company—Markova, our guest Yvette Chauviré, with whom the Queen had a short conversation in French, John Gilpin, Eileen Baker (our ballet mistress), our guest conductor Basil Cameron, Dr. Julian Braunsweg, my co-director, and his wife; in fact, everyone connected with the company. How easy and how gracious the Queen was to us all.

Perhaps my most treasured memory is of the small informal party which followed this particular gala. As I sat next to the Queen she remarked how lovely my mother looked and enquired about her. I told her how my mother, on being told a few days previously that she was to be presented, thought I had either invented it or had contrived it somehow. How the Queen laughed at my mother's reply when she was finally assured that it really was the Queen's wish: " First I have not got a new dress (this was quickly remedied) and, *really* now, my sister was presented to Queen Alexandra and I think that is enough for this age of the family."

Queen Elizabeth talked much about the evening's performance and of wonderful evenings at Sadler's Wells, of the de Basil Russian Ballet and several favourites of hers of those earlier days. It was an evening of many cherished memories and, though the small room in which we were supping contained two of the greatest ballerinas of the dance today, no one had the majesty, poise or natural graciousness of the Queen.

This June will see her daughter, our newly crowned Queen Elizabeth II, at a gala at Covent Garden continuing to encourage the arts with her royal patronage.

Left: The opening of the ballet with the Boy (Don Gillies) still in an embryonic state being taunted by the Girl (Constance Garfield).

Right: The Boy, now mature, starts to see the Girl for what she is.

The decor by Gillies himself was remarkable for the feeling of depth it gave to such a small stage. His mask was excellently designed and ingenious in the way the expression completely altered as it was turned round.

Photos:
Paul Wilson

NEW BALLET

THE GOLDEN PEAR

First given by Ballet Workshop at the Mercury Theatre on April 12, 1953.

Choreography, decor and costumes by Don Gillies; music by Liadov.

"The innocent girl draws the boy into life and complicates it as they mature. She fears his love but cannot escape from it; he sees her now for what she really is. With his new power to see truth he leaves her, but shares his growing knowledge with those in need."

Cast

The Girl - - CONSTANCE GARFIELD
The Boy - - DON GILLIES

DON GILLIES is a young Canadian dancer who until recently was a member of the Sadler's Wells Theatre Ballet. His first choreographic work is unusually ambitious. Most choreographers making their debuts are content to present either a formal dance arrangement or a simple narrative ballet. Not infrequently their first efforts are little more than choreographic anthologies of ballets in which they themselves have appeared; almost always their work is a branch of a recognisable genealogical tree.

Mr. Gillies's ballet owes nothing to no man but Mr. Gillies. It is the work of a mind that has thought deeply about the nature of ballet; it is the work of a man who is something at least of a poet; whether it is also the work of a choreographer about that I am not so sure.

The ballet concerns childhood and adolescence, man and woman. It is about a shy, lonely boy and a cruel, lonely girl. It shows great sensitivity and understanding in the careful delineation of character and treatment of his theme. The changing relationship between the two children over a period of years is well handled; in fact, the ballet's whole conception reveals a maturity that belies the inexperience of its creator.

The decor and costumes by Gillies are outstandingly successful. The backcloth gives a splendid impression of space and depth, the costumes are acceptable stylisations and the mask worn by the boy is a clever conceit. All in all these are among the best designs yet produced by Ballet Workshop.

The weakness of the work rests in its choreography. The Liadov music (a strange choice) merely accompanies the dancing, which bears no close relationship to the score. The dancing itself is slight and far less original than the ballet's total conception. Often Gillies uses gestures and mime-movements where he could have used dance-imagery. As a result his work is dangerously static.

Gillies himself is a good dancer and there seems no reason why he should not be able to apply his intelligence to choreography. In his next ballet he should attempt a far greater degree of integration between the music and the dancing—an attempt at a plotless ballet, by forcing him to concentrate on dance forms, might provide valuable experience. Ballet Workshop should give him every encouragement.

The ballet was excellently performed by the choreographer himself and Constance Garfield. Garfield, sometime soloist of the De Cuevas Grand Ballet, recently with the New-Ballet Company, has an attractive individual style, gamin and gently athletic. Both of these dancers bring more than execution to their steps and would be valuable soloists to any company.

Clive Barnes

NEW RECORDS

Daphnis and Chloe (Ravel). Orchestre de la Suisse Romande, Motet Choir of Geneva (Ansermet). Decca LXT2775. One 12-in., LP, 36s. 8d.

RAVEL'S masterpiece has until recently been represented both on records and in the concert hall only by the two suites of "Symphonic Fragments" that he made from it. This first recording of the complete score is an exciting issue. Great care has obviously been lavished on it to ensure its complete success and those who are lucky enough to have it will value it as one of their most prized possessions.

Ravel's intention in writing *Daphnis and Chloe* was "to compose a vast musical fresco, concerning itself less with archaic fidelity than with fidelity to the Greece of my dreams, which in many ways resembled that imagined and depicted by the French artists of the latter end of the 18th century."

Diaghileff hesitated for a long while before producing the ballet, for although he was fully conscious of the music's quality and its "danceability," he doubted whether its structure was suited to the ballet form. There was also disagreement between choreographer, designer and composer.

The historical accuracy of Bakst's décor had little in common with the Greece of Ravel's imagination. The composer at first refused to allow Fokine's choreography to be shown, objecting that it did not correspond with his intentions or the musical structure. The dancers also had their difficulties—the 5/4 rhythm of the finale was only mastered by humming the syllables Ser-Gei-Diaghi-leff (if necessary, today's dancers could substitute Nin-ette-De-Val-ois for actual counting!).

Every detail of the music's exquisite texture is conveyed by this fine recording. The performance is magnificently played and sung, and Ansermet has achieved exactly the right relationship between orchestra and chorus. The lovely phrasing and faultless intonation of the woodwind section calls for special praise and the player of the important flute solos deserved to be named on the record label. Anyone who has never heard an LP record should hear this one.

The Fire Bird—Suite (new augmented version) (Stravinsky) New York Philharmonic Symphony Orchestra. (Stravinsky.) Columbia 33C1010. One 10-in., LP, 27s. 6d.

IN 1909 at a students' concert in St. Petersburg, Diaghileff heard a performance of *Fireworks*, one of the first compositions of a young pupil of Rimsky-Korsakoff—Igor Stravinsky. He was so impressed that he immediately commissioned him to orchestrate two Chopin pieces for the projected *Les Sylphides*. A few months later, when Liadov's promised score for another projected ballet, *The Fire Bird*, had failed to materialise, Diaghileff asked his young protegé to try his hand at it. The rest of the story is ballet history.

Stravinsky has since arranged three suites from the ballet for concert performance. The first one of 1910, scored for the large orchestra of the original ballet, omitted the *Berceuse* and *Finale*. The second suite of 1919, a somewhat simplified version for a smaller orchestra, added the missing movements but left out the *Supplication of the Fire Bird* and the *Scherzo*.

The more astringent texture of the new orchestration also left out a lot of the enchanted garden's magical atmosphere—Stravinsky had by this time adopted a new style which owed far less to the rich orchestral palette of his former teacher.

This most recent suite, written in 1945, is much nearer to the original and contains all the movements of the two previous ones. However, it is still not all the music of the ballet, and more or less corresponds with the version used in the New York City production (still another arrangement, not by Stravinsky himself but made with his consent).

This well-recorded performance is the only one available of the 1945 Suite. Stravinsky as a conductor lacks Stokowski's brilliant theatrical flair in older recordings, but his performance will stand up better to repeated hearings. If he is more concerned with showing off the intricate detail of the writing in the *Infernal Dance* than with frightening listeners out of their seats, that is as it should be in a recording. Mysterious winds will blow through the enchanted garden (musically if not balletically) and the whirling kaleidoscope of light and colour that heralds the approach of the Fire Bird has nowadays an added nostalgia.

David Hunt

NEW BALLET

VENEZIANA

First given by the Sadler's Wells Ballet at the Royal Opera House, Covent Garden, on April 9, 1953.
Choreography by Andrée Howard; music from the operas of Gaetano Donizetti, arranged and orchestrated by Denis Apivor; scenery and costumes by Sophie Fedorovitch; lighting by John Sullivan.

CAST

Ladies	DOROTHEA ZAYMES, ANGELA WALTON, JOAN BENESH, BRENDA TAYLOR, JUNE LESLEY, FIORELLA KEANE
Cavaliers	HENRY NAUGHTON, GARY BURNE, LEON ARNOLD, DERIK RENCHER, HENRY LEGERTON, MICHAEL BOULTON
Masked Ladies	MERIEL EVANS, VALERIE ADAMS, GRETA HAMBY, ROSEMARY VALAIRE
Tarantella Dancers	ANNE HEATON, GERD LARSEN, APRIL OLRICH, JULIA FARRON
Young Lovers	ROSEMARY LINDSAY, ALEXANDER GRANT, WENDY WINN, GILBERT VERNON, ANYA LINDEN, DOUGLAS STEUART
Punchinello	RAY POWELL
Harlequins	BRIAN SHAW, PETER CLEGG
Columbines	PAULINE CLAYDEN, ROWENA JACKSON
La Favorita	VIOLETTA ELVIN
Gondoliers	DESMOND DOYLE, ARNOTT MADER, BRYAN ASHBRIDGE, PHILIP CHATFIELD, RONALD HYND

Photographed by Baron

Left: Ray Powell as Punchinello

CHOREOGRAPHY

VENEZIANA could have been just the ballet Covent Garden needed. The Sadler's Wells Ballet has needed a large-scale divertissement—a ballet that would exploit the technical resources of the company as successfully and as spectacularly as Lifar's *Suite en Blanc* extends the prowess of the Paris Opéra Ballet. Ballerinas entering left, right and centre in a haze of imperious gesture; *premier danseurs* aloofly magnificent, looking down their noses and partnering with affected dignity; male *coryphées* darting in and out of the ballet like enraged bluebottles; *corps de ballet* girls disporting like precision-turned Guardsmen—the Dance Academy and all its trappings on glorious show.

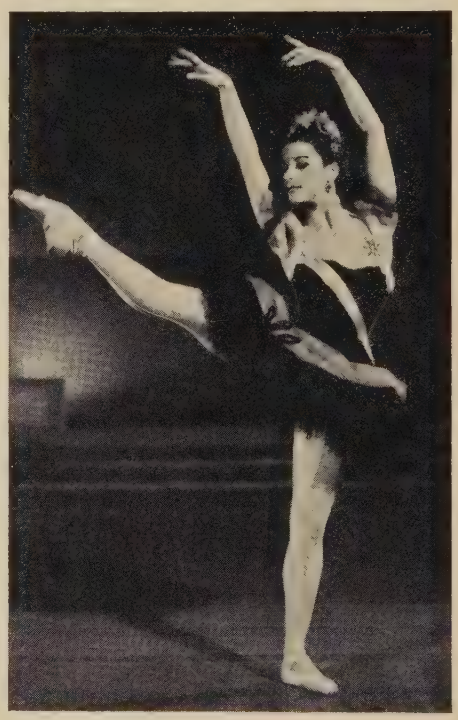
The new work makes a brave start. The gaily costumed figures parading around to Donizetti music exactly capture the atmosphere of a Venetian carnival. But as the ballet proceeds interest evaporates. The spectator is left at the end as disappointed as a small boy who, confidently expecting a tip from a favourite aunt, sees her depart empty-handed.

Divertissement-form in ballet is a tricky thing to handle. To give the work unity it needs a theme or mood and this Howard and her collaborators have, with their Venetian festival motif, amply provided. As in *Les Patineurs* (the perfect example of a divertissement ballet), *Veneziana* makes use of central characters recurring throughout the work, so linking together the necessarily disconnected " numbers."

Structurally the new ballet has much in its favour, but it needs a satisfactory climax. At the moment it teeters to a not very imposing but seemingly conclusive ending—the applause starts and then with no warning the dancers suddenly richochet off into a bustling coda.

Howard is one of our most distinguished choreographers and some of *Veneziana's* choreography is fine and to the point, but most of it would be the better for judicious pruning. Too much of her work here is hard and brittle, demanding from the dancers that order of physical dexterity a pianist employs on five-finger exercises. Few are the moments of transport and delight.

The ballet could, and should, soon be patched and polished into presentability. The opening parade, the dance of the two Columbines, Punchinello's dance, the tarantella and the *adagio* for La Favorita and her five gondolier lovers could be left intact. The remaining dances need revision, while a new variation should be substituted for La Favorita. Give the five Gondoliers a demanding classical *pas de cinq*, top the whole thing off with a rousing climactic finale and you would have a workmanlike ballet.



Violetta Elvin as La Favorita in her variation

But the ballet *Veneziana* could have been what it will never be. I would swop 20 *Venezianas* for one *Fête Etrange*.

The ladies of the corps de ballet *and their cavaliers in their white, yellow and black costumes*

DANCING

THE first performance looked either under- or over-rehearsed. Despite the efforts of a few individuals, the total effect was dispiriting. Later performances picked up, but the company still do not appear to give any real show of enthusiasm in the work.

Violetta Elvin, never less than triumphantly beautiful, was not well served by the role of La Favorita. The *adagio* with her five cavaliers gave us a fleeting taste of her quality, but the variation failed to reveal her particular radiance. As the leading Gondolier, Desmond Doyle partnered her with assurance.

The best variation in the ballet—the choreography is worthy of comparison with the

Elvin in her adagio with five Gondoliers (Ronald Hynd, Desmond Doyle, Philip Chatfield, Bryan Ashbridge and Arnott Mader). After the five have made their advances, La Favorita goes off with Desmond Doyle.

rabbit-catcher's solos in *The Sailor's Return*—is the dance arranged for Punchinello, and Ray Powell took full advantage of his opportunity. His whimsical dancing was the high-spot of the work. Not many of the other dancers added to their reputations, although Pauline Clayden, Rowena Jackson and Rosemary Lindsay danced well. **Clive Barnes**

MUSIC

DENIS APIVOR, who first came into Covent Garden's ballet world as composer for Andrée Howard's *A Mirror for Witches* (her first for the Royal Opera House), is again her musical collaborator for her second Covent Garden ballet. This time, however, he takes on the (musically speaking) much more difficult task of arranging and to some extent re-scoring another composer's work.

Gaetano Donizetti was one of the most prolific of 19th-century Italian composers and many of his 67 operas contain ballet music as such.

Much of the music of *Veneziana* is taken from the ballet scene in *La Favorita*, one of his most popular and still-performed operas. (It just happens to be a coincidence that the heroines of *La Favorita* and *Veneziana* have the same name.) Other parts of the score are drawn from the lesser-known operas—*Roberto Devereux, La Parisina, Il Castello di Kenilworth* and *Don Sebastiano*.

In parts where the original music was vocal it has been re-scored, mainly for the apt voice-like tones of the woodwind section of the orchestra.

That the long, flowing lines of Italian operatic melodies are suitable for ballet purposes has already been successfully shown by such ballets as *Cimarosiana* (Cimarosa), *Night Shadow* (Bellini) and *Plaisance* (Rossini).

Denis ApIvor's orchestration, open and clean in texture, presented Donizetti's attractive themes in a straightforward manner that never allowed their natural sweetness to sound sugary and the score provided a pleasant accompaniment for what I thought was a charming and unpretentious ballet-divertissement.

The work is perhaps a little overlong for its light content and is to some extent responsible for the ballet's lack of climax, but these are faults which could probably be remedied. On the opening night the playing of the orchestra, like the dancing, seemed to indicate that the work had not been sufficiently rehearsed.

David Hunt

DECOR

DESIGNING for the theatre does not, as many people imagine, end with the completion of sketches on paper. It is the work which is done after—choice of materials, supervision of the construction, dyeing and painting, the attention paid to lighting and production—that makes a good sketch into something which enhances the stage.

Without the presence of the designer a great deal is lost. Obvious examples are the watery reproductions now seen of the magnificent creations of Bakst and Bérard. Impossible it is for the present generation to realise the profound effect these designers once had on the whole trend of art.

Seldom have I been more conscious of the physical absence of a designer as I was of Sophie Fedorovitch on the first night of *Veneziana*.

True, the costumes she designed had the splendour worthy of the court of Louis XIV—individually, each was a masterpiece. True, also, that the simple Venetian palace opening on to an extensive Adriatic afterglow was ideal for showing these carnival confections. The total result was as effective as the pictures on seed packets for variegated sweet peas. A mass of undigested colour.

Strange it is that colour, so essential to the theatre, can also be its greatest enemy. Colour has to be built up so gradually and dispersed with equal subtlety. Yet how startlingly effective it can be if carefully used. The human brain can only absorb it in small doses—if it is piled on for any length of time its value goes and everything appears to be in monotone.

Fedorovitch would no doubt have toned-down certain colours and brought up others. She probably would have scrapped a cherry and white tutu for Rosemary Lindsay. She would, I am certain, have taken the sleeves off Violetta Elvin's black dress—they made her look quite square. She would also have seen that the turquoise swathing on this same costume was made of lighter material.

She would probably have made the Venetian glass chandeliers, in the setting, more imposing. She would also have brought in the two back wings so as to lessen the overpowering expanse of backcloth which seemed to throw the whole setting out of balance. Fedorovitch had such great taste that somehow she would have brought unity.

As it is, one can revel in the beauty of the component parts, in the yellow, black and white 18th-century ladies of the *corps de ballet* with their cavaliers; in the long-coated Masked Ladies with their broad stripes of black with purple, pink or orange; in the pretty Tarantella Dancers with their black bodices and cherry or orange tulle skirts; in the two Harlequin costumes which, for some reason, suited neither Shaw or Clegg. In the mysterious Gondoliers with their black costumes slashed in blue, turquoise or green; in the startling effect of Punchinello's traditional white costume, or the orange silk scarf which enfolds Elvin at her first appearance.

All this was memorable, but perhaps one would rather have just seen the designs in an exhibition and sighed for the fact that they would never be realised. Perhaps, on the other hand, it was better to see an incomplete Fedorovitch than a complete almost anyone else. **Peter Williams**

The finale of the ballet giving an impression of Sophie Fedorovitch's setting.

curtain up!

Three generations of ballerinas at the Good Friday performance of Les Sylphides *on Television.*

Markova (ballerina with Diaghilev and still at her height), Tamara Karsavina and Lydia Sokolova (great Diaghilev ballerinas), John Field and Svetlana Beriosova (ballerina of tomorrow).

This distinguished production of Fokine's classic was made so owing to the help given by the artists who originally created the roles. Far more use should be made of them when these works are revived.

Photo: Paul Wilson

Royal interest

AT this time we are especially conscious of the great interest our Royal family has always taken in the ballet. It was a surprise, therefore, to see it stated in a theatrical gossip column when the Queen and Duke of Edinburgh went to see Shakespeare's *Henry VIII* at the Old Vic, that this was the first time a British monarch had attended a first night since the time of George II.

King George VI was, in fact, at the first night of the *Sleeping Beauty* when the Royal Opera House re-opened in 1946 and members of the Royal family have been present at several first performances at Covent Garden since then.

Busy Homage composer

"THE best ballet music since Tchaikovsky," Dame Ninette de Valois was quoted, in a daily paper, as saying about Malcolm Arnold's music for *Homage to the Queen* (Ashton's ballet which has its premiere on June 2). Arnold has certainly had to hurry about it as he was asked to finish it in two or three weeks.

It is a busy summer for this man who was once first trumpeter with the London Philharmonic Orchestra—his *Second Symphony* will be given in Bournemouth in May and his *Concerto for Oboe and Strings* at Festival Hall in June. For the Gene Kelly film *Invitation to the Dance* he has composed a long ballet sequence—*Ring around the Rosy*—which features Toumanova.

Buckle goes farther

"BUCKLE, you go too far," used to write anonymous readers of Richard Buckle's late and very lamented magazine, *Ballet*. Paying no heed to these warnings, Buckle intends to go a great deal farther. Having written two books—a Firbankian *John Innocent at Oxford* before the war and a Winchellian *Diary of a Ballet Critic* about to descend on us—having edited *Ballet*, been critic on the *Daily Express* and now on the *Observer*, having been a cartoonist (Fitz Pix), a designer for the theatre—not content with all this he is now writing plays.

His *Gossip Column* at the Q Theatre, from April 14, had a first night which would have gladdened the heart of any ballet company. In the audience were Markova and her sister, Fonteyn and her mother, Beryl Grey and her husband, Svetlana Beriosova and her stepmother, Dame Ninette de Valois and Frederick Ashton, and almost every ballet person one could think of. Whoever can have been dancing at Covent Garden on that evening is one of the mysteries of the season.

So genial was the play that in one interval no less than four ballet critics were seen perched together on a small sofa chirping together like sparrows on the National Gallery.

Helped by a fine cast including Gladys Henson and Adrienne Allen, the play was very entertaining. Buckle has obviously a sound grasp of what makes good theatre and also of that most difficult of all facets of playwriting—the gentle art of comedy. Let us hope that we shall soon see his name in lights on Shaftesbury Avenue.

Somes rises to challenge

WHEN Michael Somes inherited Helpmann's position as leading male dancer of the Sadler's Wells Ballet, he seemed oppressed for a time by the shadow of his illustrious predecessor. Also he has, from time to time, suffered from ill-health and it prevented him from reaching his full status as a dancer.

This season, with several of the other stars absent, the full responsibility of heading the company fell upon him. What a pleasure it has been to see the way he rose to the challenge. The new strength and nobility with which he has partnered one dancer after another, and the growing excellence of his own dancing, prove him to be at last a *danseur noble* of a type the company has lacked before—the type of a Youskevitch or an Eglevsky.

Real gold for Goldilocks

AT *The Sleeping Beauty* not long ago we sat by some children obviously seeing ballet for the first time. They read their programmes carefully and decided that of all the fairy-tale characters they liked best were Goldilocks and her Prince.

Not recognising their heroine in the blonde-wigged girl who simply joins in the group dances at the beginning and end of the last act, they seemed very disappointed at her absence.

Just as they were about to transfer their affections to Red Riding Hood, Princess Aurora and Prince Florimund walked on for their *pas de deux*. The Aurora on this occasion was a well-known auburn-haired dancer and film star. A sigh of relief went up from the children as they identified the newcomer—"Goldilocks at last!"

THAT Goldilocks has struck real gold in a big way. Following the announcement that Moira Shearer was unable to dance again this season at the Royal Opera House came one that she had signed a new film contract. In the next eight years she will make two films and get paid £50,000. This is probably far more than any of her former colleagues would get for dancing every night of the week during the same period. Even so they were delighted to hear the good news—many of Shearer's colleagues consider her to be just as good an actress as she is a dancer.

It is very likely that she will make guest appearances with another British company when Sadler's Wells is in America. Which company? Well, your guess is as good as mine.

Not as it seemed

EVERYONE to his own opinion. Mary Skeaping, who went to Stockholm to mount the full-length *Swan Lake* there for the first time, was quoted as saying that, in her view, Ballet Theatre's Alicia Alonso is now a greater dancer than Margot Fonteyn. If Miss Skeaping thinks so, then of course she was perfectly right to say so.

But it was unfortunate, to say the least,

It's bound to happen —

In the fish-dive during the *grand pas de deux* in the last act of *Sleeping Beauty*.

Drawn by Peter Revitt.

when her remark was reported in the London Press she was stated to be Ballet Mistress of Sadler's Wells Ballet. This position she gave up quite a time ago—a fact which rather alters the significance of her remark.

Flamenco under Mercury?

SEVERAL dancers from Ballet Rambert, on holiday recently, took a hitch-hiking trip to Spain and France. Soloists Noreen Sopwith and Beryl Goldwyn were among the party who set out with rucksacks and strong boots. We are intrigued to know if they managed to earn their meals by dancing to the Spanish gypsies—that would at least make a change from the more usual version.

The more they are together

THE last time Sadler's Wells Ballet went to America, the dancers stayed together in hotels booked by the company. For the next tour, starting in the early autumn, they were all told that they could, if they preferred, make their own independent arrangements. But of the whole company, only two boys have said that they want to do this. Seems that these dancers must really like each other's company !

A thaw in the lake

WE are so used to mistakes in the programme that a new type of mistakes comes almost as a relief.

When the second act of *Swan Lake* is given alone we are told that the scene is "The Lakeside by moonlight. Later the same night." If this means anything at all it must presumably refer back to whatever ballet preceded it. We can hard wait for this act to be given immediately after *Les Patineurs* as a rapid thaw must then be assumed.

Young Canadian sees Giselle

WHEN you think of the platitudes poured out by the English critics after any performance of *Giselle*, a fresh approach from two of our Dominions comes like a breath of spring.

B. C. Matthews, of Upper Canada College, reported a recent performance of the Canadian National Ballet in the House bulletin: "Well, last Tuesday the whole house went to the ballet. It was about the first ballet I have ever enjoyed because I could understand it. The music was very good, and the dances were equally as good. The name of the ballet was *Giselle*.

"It was about two people who were in love, but there was another man, the woodsman. He also loved Giselle for they both fought over her. Near the end she dies and, in the last act, the young man, not the woodsman, comes to her grave. The spirits come and say that she can come out of her grave until twelve o'clock. When twelve comes, Giselle has her last dance and the young man, who has danced all night with her, finally dies."

—also not-so-young Australian

WHEN Ballet Rambert toured Australia, the following notice appeared in a local paper after their appearance at Broken Hill:

"*Giselle* opened with the ballet dancers on stage in beautiful white frocks against a background of trees. The scene was supposed to be a churchyard with the grave of Giselle in the background. Before the story of Giselle started to unfold the dancers performed their very graceful routines. Most artistic were the patterns made when the dancers moved into a group. . . . Then Giselle was called forth from the grave by the Queen and she dances with Walter Gore who has come to pray at Giselle's grave. Sally Gilmour's dancing was superb, and Walter Gore proved himself a very clever dancer. He is condemned by the Queen to die of exhaustion by dancing, and she and her attendants are deaf to his pleas. He falls three times, and Giselle appeals on his behalf, and finally saves him. Sally Gilmour's dancing in this ballet is a thing to be remembered. In comparison with *Les Sylphides* it may be said that the music was not quite so nice, nor the scenery quite so good, but the dancing was better because there were more solos in it. . . ."

Ballerina limited

VIOLETTA ELVIN is probably the only ballerina in the world who is also a limited company.

The formation of Violetta Elvin Ltd. has been announced—but the shares are not for sale in case you thought of investing all your savings. The company exists simply for business purposes in connection with films in which the dancer will appear. She herself is sole director and holds the entire capital of £100.

Lover's knots in Bow Street

THE Sadler's Wells Ballet is following the example set by its younger brother, or should it be sister, up at Rosebury Avenue. The Sadler's Wells Theatre Ballet has the reputation of being the most married company in the world. At Covent Garden they are not doing too badly either. We now hear that Bryan Ashbridge and Wendy Winn are engaged to be married. A long and happy married life to them both.

More patter of tiny toes

WE are thinking of starting a special page of *Dance and Dancers* on how to educate and bring up ballet babies. So many ballet babies are being born lately that we could form a fair-sized company of them. The latest addition to the ranks is Paul John, son of Mrs. John Glover—better known to readers as Pauline Harrop of the Sadler's Wells Theatre Ballet. All good wishes to mother, father and son.

happy birthday to...

		June
Keith Beckett	Festival Ballet	11
Joanna Bowers	Ballet Rambert	11
Beryl Grey	Sadler's Wells Ballet	11
Greta Hamby	Sadler's Wells Ballet	11
Rosemary Valaire	Sadler's Wells Ballet	11
Joy Carter	Formerly Empire Ballet	12
Christine du Boulay	Formerly Sadler's Wells Ballet	12
June Greenhaugh	Festival Ballet	12
Joan Potter	Festival Ballet	12
Jeanette Minty	International Ballet	13
Jane Shore	Formerly Sadler's Wells Ballet	14
Michael Hogan	Festival Ballet	15
Frank Staff	Formerly Champs Elysees Ballet	15
Arlouine Case	formerly New York City Ballet	16
Stanley Hall	formerly Ballets de Paris	16
Sonia Arova	Festival Ballet	20
Shelagh Franklyn	Festival Ballet	20
Terry Miele	De Cuevas Grand Ballet	20
Rikki Septimus	Formerly Festival Ballet	20
Pauline White	Formerly Empire Ballet	20
John Chesworth	Ballet Rambert	22
Thelma Litster	Ballet Rambert	22
Geoffrey Bowes	Continental Ballet	23
Edwina Fontaine	New York City Ballet	24
Celia Franca	Director, Canadian National Ballet	25
Hermione Harvey	Formerly Sadler's Wells Theatre Ballet	25
June Hamilton	Festival Ballet	27
Brian Shaw	Sadler's Wells Ballet	28
John Marshall	Formerly Empire Ballet	30
Michael Reznikoff	De Cuevas Grand Ballet	30
Valerie Taylor	Sadler's Wells Ballet	30
		July
Leslie Caron	MGM films	1
Tomi Wortham	New York City Ballet	1
William Barrett	Formerly Sadler's Wells Ballet	2
John Hart	Sadler's Wells Ballet	4
Igor Schwezoff	Teacher in USA	4
Mary Forbes	Continental Ballet	6
Francisco Moncion	New York City Ballet	6
Helene Constantine	Formerly Champs Elysees Ballet	8
Vida Brown	New York City Ballet	9
Frank Hobi	New York City Ballet	12

Readers with birthday cards for dancers can address them c/o DANCE AND DANCERS, 12 Phipps Mews, Eccleston Place, London, S.W.1. Letters will be forwarded to the dancer's home address to arrive on the birthday. Please post early.

Dancer you will know

WALTER TREVOR

Photo: Maurice Seymour

Born in Manchester. Started dancing with the Manchester Ballet Club; later won scholarship to the Sadler's Wells School. Joined Sadler's Wells Ballet at Covent Garden in 1948 *after making his stage debut as Young Treginnis at Sadler's Wells. Was called up into the Army in* 1949; *on his release in* 1951 *he joined the Theatre Ballet.*

Principal roles: A Bouffon in Casse Noisette; *Florestan in* Carnaval; pas de trois *in* Les Rendezvous; *Popular Song in* Facade; *Vestris in* Prospect before Us; *Jockey in* Rake's Progress; *Young Treginnis in* Haunted Ballroom; *Paramour* in Pastorale; *the Innocent Suspect in* Great Detective; (*for Sadler's Wells Opera*) *principal dancer in* Die Fledermaus; *Monk in* Faust; (*for Sadler's Wells Ballet*) *Russian child in* La Boutique Fantasque; *Fool in* The Three-Cornered Hat.

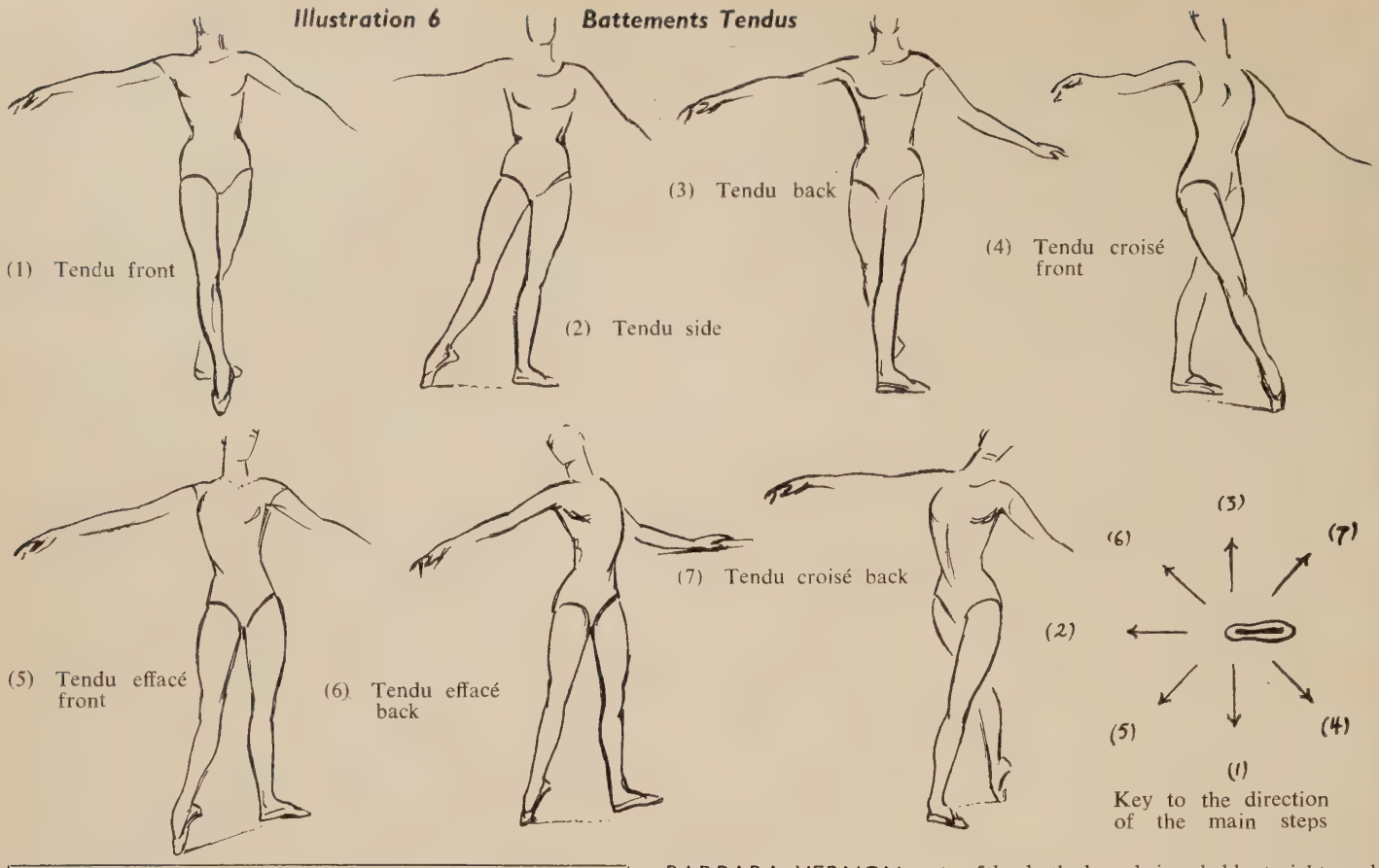
BEFORE he was called-up Walter Trevor danced at Covent Garden—a little. He was unable to get much experience until after his release from the Services when he joined the Theatre Ballet. At the Wells his work has been marked with an enthusiasm which shines through all his roles. His technique is adequate but needs polish. However, he appears to have a natural gift for movement, which allied to a strong elevation helps to make up for his lack of technical brilliance.

The quality that most distinguishes his work is a lively sense of characterisation. Apart from a few stalwart soloists like David Gill and, of course, Holden and Poole, the Theatre Ballet is somewhat deficient in that type of dancer capable of the small-scale vignette.

Trevor in roles as varied as the vainglorious Vestris in *Prospect*, the gawping Russian idiot-child in *Boutique*, one of the sea-dogs in *Pineapple Poll* and the too-too Innocent Suspect in *The Great Detective* has shown a consistently neat hand in character sketches.

Clive Barnes

Illustration 6 **Battements Tendus**



Key to the direction of the main steps

STEPS OF THE DANCE 4

by BARBARA VERNON and JOHN GREGORY

Drawn by Eilean Pearcey

THE BARRE-WORK (*continued*)

BATTEMENTS TENDUS are principally for the development of the instep and metatarsal arch. They consist of a strong extension of the leg, without displacing the hip and without removing the toe from the floor. From 5th position the working foot slides out with a slight pressure into the floor. The whole leg is turned-out from the hip, the knee stretched, the inside ankle pressed well forward, the instep fully arched. The movement out and in should be firm and precise, allowing sufficient time for full and concentrated stretching. Care should be taken to close the working leg tightly in 5th position between each *tendu*.

Battements Tendus may be executed in all directions (*en crois*, *en effacé* and *en croisé*) (see illustration No. 6) in varying rhythms, simple, and with **demie-plié*. It is necessary to use *plié* with this step so that the achilles tendon shall be stretched. The *plié* may be introduced at different times; before, during, or after the extension.

According to my conceptions the *tendu* is not felt alone in the feet and legs, but through the whole body. This is not to say that reflex actions should be permitted in the body, but rather an inner feeling of containment.

To bring a feeling of dance to the exercise it is pleasant and beneficial to introduce occasional simple arm movements. For example, *tendu en croix* may be accompanied as follows: Carry the working arm from 1st position forwards and up through 2nd and 3rd with *tendu* front, lowering to 4th with *tendu* side, down through 1st and up to 2nd with *tendu* back, and out again to 4th with *tendu* side. There are many varied movements that may be used to synchronise with *tendu*, but in every case the circular principle of arm movements should be adhered to.

*All *pliés* referred to throughout the class, with the exception of the first preparatory *pliés*, and *plies* in *adage*, are *demies-pliés*, unless specifically stated otherwise.

VARIATIONS OF BATTEMENTS TENDUS INCLUDE:

TENDUS RELEVES (drop-up). While in extension the heel of the working leg is lowered to the floor and drawn up again. This movement must be executed without relinquishing the turn-out and without displacing the hips; the weight of the body remaining during the action over the supporting leg.

TENDUS EN RONDS (circular), in which the working leg travels from 5th position front, forwards and round, describing a semi-circle to close in 5th behind, and vice-versa. It may also be performed from extension in 2nd position travelling a quarter of a circle to close in 5th front, or back.

TENDUS ENTRECHATS, in which the working foot slides closely round the standing foot, travelling back and forth from 5th to 5th, both legs being held straight and turned-out. This device cultivates the facility for *batterie*.

EXAMPLES OF TENDU ENCHAINEMENTS

Each exercise is repeated four times on either side:

(1)	Counts
Plié in 5th position	And
Extend *tendu* to 2nd position ..	„ one
Close 5th position back ..	„ two
Tendu simple to the back ..	„ three
Close in 5th position	„ four
Repeat in reverse.	

(Even rhythm: 4/4 time)

(2)	
Tendu simple front	And one
Close 5th position with *plié* ..	„ two
Tendu simple back†	„ three
Close 5th position with *plié* ..	„ four
Tendu to 2nd position	„
Three *releves* (drop heel and lift)	one and, two and, three and
Close 5th position back ..	four
Repeat in reverse.	

(Even rhythm: 2/4 or 4/4 time)

The reader may take pleasure in composing his own *enchainements*. The variations are infinite and differ in every class.

†Denotes change of foot.

Tendu-relevé Tendu-circular Tendu-entrechat

Illustration 6a

So you want to dance

Fifth and sixth year students, aged 14-15. Right: In a pas de deux class.

A school in Turkey

by BEATRICE APPLEYARD

THE Turkish National School of Ballet was founded in Istanbul in 1947 under the supervision of Dame Ninette de Valois, at the request of the Turkish Government. It was directed until 1951 by Joy Newton, who was assisted at first by Audrey Knight and afterwards by Margaret Graham, both of whom are teachers in the Sadler's Wells School of Ballet.

In the hands of these teachers lay the task of establishing, in a country where the art of ballet was completely unknown, a school for the training of young Turkish children who, upon graduation, would eventually form the Turkish National Ballet Company.

In 1950 the school was moved from Istanbul to Ankara, where it became attached to the State Conservatoire and where the students enjoy the same advantages in living accommodation and general education as those in the music, opera and drama sections.

In 1951 Miss Newton resigned from the directorship of the school and I was appointed by Dame Ninette to take her place. In the autumn of last year, I was joined on the ballet staff by Robert Lunnon, until recently a member of the Sadler's Wells Theatre Ballet, who is now in charge of all the boys' classes as well as the character, *pas de deux* and mime.

The number of students now receiving lessons in our school totals about 60, of whom 35 are regular Conservatoire students, 5 are the members of the Opera Ballet Group, and the remaining 20 are members of the Associate Class which is held twice a week for children from the schools and colleges of Ankara who show any aptitude for, or interest in, the ballet.

My object in holding this class is two-fold—to stimulate interest in the ballet among children outside the Conservatoire and so enable them to understand something of the art of which they will one day form a nucleus of the audience, and also to try to recruit talent which might otherwise be lost to us.

On May 9 of this year we presented our annual recital of ballet in the Conservatoire theatre in which all the regular students of the school take part.

As well as Robert Lunnon, I also have with me Lorna Mossford from the Sadler's Wells Ballet, who is appearing as guest ballerina in the Turkish opera *Kerem*, and both these artists took part in the recital and so enabled

Continued on page twenty-one

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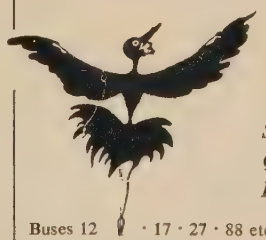

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A school in Turkey

by BEATRICE APPLEYARD

Continued from page nineteen

me this year, for the first time, to present a recital of near professional standard which constituted almost a full evening of ballet.

We opened the programme with a short demonstration class by the first- to third-year students and, following this, with the solo dances from *Les Sylphides* with Robert Lunnon and Lorna Mossford in the *pas de deux* and the two Mazurkas and two of the fifteen-year-old students, Tacide Deliktas and Meral Oge in the *Valse* and *Prelude* respectively.

The two new ballets this year were *Inci's Book*, a suite of dances for the younger children to music by Adnan Saygun, one of the leading composers, and with choreography by myself. The *Valses Nobles et Sentimentales* of Ravel, to which I have choreographed a romantic fragment for Lunnon, Mossford and the advanced students. The programme closed with *Hansel and Gretel*, an old favourite from our repertoire, with music by Bülent Arel, another Turkish composer.

With the presence here of the two soloists from Sadler's Wells to teach and demonstrate, progress has been remarkable both amongst the students and also in promoting the popularity and understanding of the art of ballet about which, up till now, nothing at all has been known in this country. I am beginning to feel confident that, in five years' time, when the number of graduates will have totalled about 25, there will be in this country a small company of talented and enthusiastic young dancers well able to carry the banner of the classical ballet in the Asiatic world.

Next month: A school of Scottish dance in London

Dancer you will know

ANNETTE PAGE

Born in Manchester. First taught by Miss Josephine Lewis, she won a scholarship to the Sadler's Wells School at the age of eleven. After five years at the school and student appearances at Covent Garden, she joined the Sadler's Wells Theatre Ballet in 1950.

Principal creation: Monkey in Children's Corner (*for R.A.D. Production Club*).

Principal roles: Dawn in Coppelia; pas de trois *in* Swan Lake; *Principal Mirleton in* Casse Noisette; *Valse in* Les Sylphides; *Papillon in* Carnaval; pas de trois *in* Les Rendezvous; *Cupid in* Prospect before Us; *Young Treginnis in* Haunted Ballroom; *Khadra in* Khadra; *Diaphenia in* Pastorale; (*for Sadler's Wells Opera*) *Ballerina in* Bartered Bride; *principal dancer in* Samson and Delilah; (*for Sadler's Wells Ballet*) *Pepé in* A Wedding Bouquet.

ANNETTE PAGE must be the first Wells dancer almost to make her stage debut in a leading role at Covent Garden. Almost because honesty insists that her debut was as a student-mouse in *Sleeping Beauty*, but the first time she had her name on a programme was in 1948 as the dog Pepé, that most enchanting ballet canine in *A Wedding Bouquet*. Her brief moment of glory, under a dog's head mask, over, she went to the *corps de ballet* at Sadler's Wells.

Her rise from the *corps* has been gradual. During her three years with the company her style has developed, her personality matured. Today as Dawn in *Coppelia* she is capable of stylish and unaffected classical dancing; the soubrette role of the *pas de trois* girl in *Les Rendezvous* shows another side of her personality, as does her delicate playing of the title role in *Khadra* and her pert Cupid in *The Prospect before Us*.

A few years ago stage-shyness enveloped her dancing like mist; the mist now dissolving has revealed a young artist of distinct promise.

Clive Barnes

Dance and Dancers . . . . AT HOME

SADLER'S WELLS AT COVENT GARDEN

Tiresias revived

THERE is no halfway house with the Lambert-Ashton ballet, *Tiresias*. It would appear that one either loves it or hates it. There are those who will murmur to their dying day that it was a great misunderstood masterpiece, and there are those who dismiss it with a shrug as a pretentious over-inflated bore. I find myself in the latter camp, yet at times, due to a dangerous flaw in my critical make-up, I can almost see the other fellow's point of view.

When the ballet was revived on April 17, I found the more I disliked the first and last scenes the more I admired the middle section. Through no fault of Somes, his able portrayer, the male Tiresias seems a pedestrian uninspired figure; his dance of triumph is as pathetic as it ever was, the symmetrical ritualistic groups surrounding him as poor company in 1953 as in 1951. But when he is transformed, he is indeed transformed. The female Tiresias is a creature most enchanting.

The *pas de deux* Ashton has arranged for Tiresias and her lover is among the loveliest and most stirring that even he, past master of *pas de deux*, has ever created. Nor is this the only beauty in a scene which possesses a strange quality of poetry—the quaint angular dance of that quartet of coolie suitors with which Tiresias passes the time of day before the arrival of her demon lover; the demon lover himself, moving like an arrogant ballroom spiv, gracefully clumsy, inordinately pleased with himself and his masculinity; the dance of Tiresias, all secretive and feminine with a smug air of know-what surrounding it (one wonders whether the contrast between male and female movement has ever been better revealed than here)—this scene has distinction, and Fonteyn and Field dance it wonderfully.

Clive Barnes

Fonteyn in the lake

LIKE royalty, the movements of a great ballerina such as Fonteyn are exposed to the merciless gaze of the whole ballet world. How much easier it would have been for her if she could have just slipped quietly into the new full-length *Lac des Cygnes* at Covent Garden. But no; her return on May 7 to her first full-length classic since her illness, had to be the occasion for a near-gala. Everybody, including our head-balletomane Princess Margaret, was there and the ordeal for Fonteyn must have been, to put it mildly, ghastly.

Not only did she have this to contend with, but also the fact that already we have had many other ballerinas winning acclaim for the performances they have had plenty of time to perfect. Everyone was bound to start raking up all kinds of comparisons.

Therefore every possible honour to her for having so bravely triumphed over this most tricky performance, probably the trickiest in her career to date.

Technically it was quiet, she was rightly feeling her way back and in her own time. The great brilliance was not there, nor could it be expected. But what an exhibition of perfect finish, how beautifully placed she is and, above all, what a revelation of how much an intelligent interpretation can bring to a role!

The Fonteyn-Odette-Odile we knew will be soon restored to its old glory, but there is plenty to be going on with for the time.

Never have I seen a ballerina tell the story of her tragic background so clearly as does Fonteyn in the second act—it becomes a beautiful poem. In complete contrast, her conversation between Prince Siegfried and Von Rothbart, in the third act, is as black a scene of treachery and nastiness as you could wish to find—worthy of Hellman's play, *The Little Foxes*.

By the time the last act was reached she had got completely into her stride both technically and interpretatively. She was sadly disillusioned in her defeat and touchingly tender in her reconciliation with the Prince. Fonteyn seems to be the model upon which every ballerina should base her perfromance of this act. The only let-down being a production fault—Odette's death is still far too insipid. The music works up to a great climax and nothing happens on the stage.

At the end Fonteyn received an ovation which only Covent Garden can achieve. Not, perhaps, so noisy and prolonged as in some opera houses, but straight from the depths of the heart, which is really what counts.

Peter Williams

FESTIVAL BALLET

Pre-view of the Widow

IT is disarming to be told that Ruth Page's *Vilia*, which had its world premiere at the Palace, Manchester, on April 30, is not a ballet but an "Operette Dansée." This, then, must be some new kind of entertainment about which the critic is unequipped to write, rather similar to the ice spectacles to which no paper has yet discovered the right critic to send.

However, when the curtain rose on the Marsovian Embassy in Paris it was apparent that *Vilia* was just a ballet version of *The Merry Widow*, as is Massine's *Mam'zelle Angot* of Lecocq's operette.

In their ravishing Wakhevitch costumes, the girls of Festival Ballet look as pretty and *chic* as one always hopes a French company will look, but never does. The boys, also, are pomarded and dashing mashers. On these boys and girls the success of the ballet depends and they rose to the occasion splendidly. The Manchester audience hummed Lehar's lilting tunes, "Oo-ed and ah-ed" at the lavish spectacle, and came to the conclusion that they were getting their money's worth. Up to a point they were.

Perhaps this gnarled old critic might be excused if he would like a bit more. Apart from Dolin's Baron Popoff, any characterisation in the principal roles was non-existent. Sonia Arova, in Lily Elsie's famed role of Sonya Sandoya, danced well and showed a pretty leg, but who did she think she was? As far as I could tell—a 'twenties speak-easy hostess.

The dashing Prince Danilo of Oleg Briansky, despite the fact that he seemed to be dancing the *Don Quixote pas de deux* very well, had nowhere to dash to. Belinda Wright, as a lively Baroness Popoff, had to show that she was a soubrette by exposing parts of her person far better kept hidden by her lovely costume. Anita Landa, as Chouchou, had nothing to do. While Keith Beckett's sincere attempt to make something of Nish, was thwarted by an impossible Harlequin costume. The famous Maxim girls were given a routine which only the Tiller girls would have been at home with.

And so we say farewell to the fabulous land of operette where the nights are always gay and the day only exists so that lilac and bougonvillia can run riot. It is a land which Ruth Page knows not. Her choreography is intricate without creating any marked effect, she does not make the best use of the big moments—the famous waltz, for instance, is lost in a series of out-of-period lifts. The Vilia aria has been turned into an erotic dream sequence. The comedy number for Baroness Popoff and her lover, Vicomte de Jolidon (Trunoff), screamed out for cute lyrics. None of this was helped by an orchestration which sounded for all the world like a Musical Comedy Potpourri on the pier.

In spite of these faults, Ruth Page has made a popular success which will probably be more popular and more of a success by the time it reaches Festival Hall in July. So who am I to raise my tiny voice in protest?

Peter Williams

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SADLER'S WELLS THEATRE BALLET

THE coronation ballet, *Blood Wedding*, has its premiere on June 5. This is the second work which Alfred Rodriguez has mounted for the company. Although his *Ile des Sirenes* is a popular work, this is Rodriguez' first really important creation. For this poem of Garcia Lorca, Denis Apivor has been commissioned to write a score and Isabel Lambert design the decor and costumes.

On July 1 the company will fly to Rhodesia, opening a two weeks' season on July 6. After that they will have a month's holiday before returning to rehearse for the Edinburgh Festival and their next London season, which starts late in September.

Gilbert Vernon has left the Sadler's Wells Ballet and will be the principal male dancer with the Theatre Ballet. He goes with the company to Rhodesia and will be seen here next season.

On May 28 Elaine Fifield appeared at Covent Garden in the *Bluebird pas de deux* in the last act of Sleeping Beauty.

THE next programme by Sadler's Wells Choreographers Group will be at Sadler's Wells Theatre on June 14 at 7.30. New works by Fiorella Keane, David Blair, Kenneth Macmillan, David Poole and Gilbert Vernon, including a revival of Macmillan's *Sonnambulism*. Tickets—Vic-Wells Association.

BALLET RAMBERT

AFTER a short break, during which extensive remaking of costumes and scenery took place, as well as complete reorganisation of the company and repertoire, the company reopened at Finsbury Park on June 8.

The full-length *Giselle*, not seen since 1949, is returning to the repertoire with Mary Monro in the title role. Alexander Bennett will be Albrecht and Beryl Goldwyn, the Queen of the Wilis.

The Past Recalled, by Jack Carter, originally called *Ouverture* for Ballet Workshop, has been taken into the repertoire. Kenneth Rowell, who designed *Alice in Wonderland* for Festival Ballet, has entirely redesigned the second act of *Swan Lake*, which will be seen when the company is at Windsor on June 22. Also at Windsor, on July 1, will see the revival of Ashton's *Mephisto Valse*, with its beautiful designs by Sophie Fedorovitch Mary Munro will dance the role of Marguerite.

At the time of writing the company consists of the following: Mary Munro, Noreen Sopwith, Beryl Goldwyn, Ann Horn, Shirley Rees, Audrey Brookes, Gillian Martlew, Patricia Dyer, Audrey Nicholls, Patricia Ashworth, Selina Wylie, Selma Seigertsz, Alexander Bennett, Max Collis, Terry Gilbert, John Chesworth, Norman Walker. Three of these dancers —Patricia Dyer, Audrey Nicholls and Max Collis— are young Australians recently arrived in this country.

The repertoire includes *Swan Lake* (Act 2), *Les Sylphides* (two acts), *Movimientos*, *Winter Night*, *Fireflies*, *Facade*, *Carnival of Animals*, *Plaisance*, *House of Cards*, *Czernyana*, *Les Masques*, *Gala Performance*, *Mephisto Valse* and *Past Recalled*.

LOOK FOR

The July DANCE AND DANCERS **on sale June 25. *Royal Parallel* will be continued. Anton Dolin will write on Lucia Chase and the American National Ballet Theatre, which comes to Covent Garden in July. Clive Barnes writes on Antony Tudor. A special supplement of recent new ballets in Italy. Other new ballets include *Les Chimeres*. All the usual features and plenty of pictures in 28 pages. Cover picture of Melissa Hayden.**

IN THE JULY ISSUE WILL BE DETAILS OF A GREAT NEW COMPETITION OF INTEREST TO ALL ARTISTS. EVERYONE WHO IS NOT A PROFESSIONAL THEATRE DESIGNER CAN ENTER. THE COMPETITORS WILL BE ASKED TO DESIGN A SETTING WHICH MAY EVENTUALLY BE USED BY BALLET RAMBERT. BE SURE AND ORDER YOUR COPY OF "DANCE AND DANCERS" TO FIND OUT ABOUT THIS COMPETITION. THE FIRST PRIZE WILL BE £25 PLUS ROYALTIES IF THE SETTING IS USED AND OTHER VALUABLE PRIZES.

Dance and Dancers . .

PARIS OPERA

FOR the first time since the end of the war, the classical dance takes its place at the Salzburg festival, and for the first time since its foundation in 1920, a foreign ballet company has been invited to take part. On August 30 and 31 the Opéra ballet company will appear at the Festspielhaus, first in *Le Palais de cristal*, *Phèdre* and *Suite en blanc*, then in *Les Caprices de Cupidon*, *Les Mirages* and *Etudes*.

The company will appear at Lausanne on May 15, 16 and 17.

On May 5, Serge Lifar gave a dance recital with Nina Vyrobouva at Grenoble. He is to dance with Lycette Darsonval, Liane Daydé and Alexandre Kalioujny at Limoges on May 7, then at Angers and Arras.

Serge Lifar is at present engaged in preparing two works for the *Bal des Petits lits blancs*, one for the six female *étoiles*, the other for the six male *étoiles*, to music by Jacques Ibert and Brahms.

GRAND BALLET DU MARQUIS DE CUEVAS

REHEARSALS are at present in progress in preparation for the fourth Musical Festival at Bordeaux. In particular there will be the first performance of *Antinoous*, a ballet by Marguerite Yourcenar, with music by the Greek composer, Nicolou, setting and costumes by Joel Lacrois, and choreography by Victor Gsovsky. The cast will include George Skibine as the Emperor Hadrian, Wladimir Skouratoff as Lucius, George Zoritch as Antinoous, Marjorie Tallchief and Olga Adabache.

The company will afterwards appear in Lisbon before taking part, under the direction of Léonide Massine, in an Italian film, *Carousel Napolitain*, to be shot in Rome and Milan and directed by Gianini.

BALLETS DE JANINE CHARRAT

THE return of the Ballets de Janine Charrat at the Théâtre des Champs Elysées had been awaited with great interest. But despite well-meaning efforts and interesting moments, the first programme was somewhat disappointing. The intelligence and the unusual gifts possessed by one of our finest choreographers justify the public in their exacting approach. Three of the four ballets given were creations.

The first, *Suite Ravel-Debussy*, arranged by Janine Charrat to pieces written for the piano, was given by René Bon and Xénia Palley against a sober set and in classical costumes designed by Jean-Claude Vignes.

To excerpts from Brahms's variations on a theme by Haydn, Yves Brieux then presented a very classical *pas de trois royal*, danced by Janine Charrat, Hélène Traïline and Peter Van Dijk.

The most important work was *Les Algues*, whose originality of conception and its realisation, not always completely successful, produced a passionate reaction from the public.

The theme tells of a young man who seeks in an asylum his betrothed, Catherine, who has lost her reason during a ball. He feigns madness and is incarcerated in this strange world whose laws he adopts in his attempts, which, alas! are in vain, to join his betrothed. Restored to normal life, he wanders in despair, while behind him, "like seaweed on the bed of a green aquarium, the madmen move before the remorseful gaze of the sad world."

The subject is at the same time philosophical and realistic, which has permitted its creator to work on two different levels. The invention of the sound effects which introduce the ballet can be praised without reserve. To the click-clack of a typewriter, the hero, Georges Emile Guérin, seen first of all at a writing desk, tells his story, while gradually on the stage the dancer (Peter Van Dijk) animates it and makes it live, a means of presentation closely akin to the cinema and the radio, contributing towards the creation of an atmosphere that is completed by the composer, Grey Bernard.

Despite her profound research, Janine Charrat presents the madmen in too gregarious a manner, instead of isolating them to suggest that inner solitude which is their misfortune. In their general evolutions they do not stand out at all from one another; indeed, they even merge into each other in their recognition of the power of the King of the Pit (Jacques Chazot), whose *pointes* symbolise sovereign authority. "Flash-backs" add to the confusion of the action, whose sadness is particularly emphasised by the purposely depressing scenery of the librettist-designer, Louis Bertrand Castelli. The presence of the dwarf, Pierhal, however, does not seem altogether necessary. But Janine Charrat, the moving and sensitive interpreter of the role of Catherine, deserves wholehearted praise, as does Peter Van Dijk, whose dramatic power is soberly tempered.

Le Colleur d'affiches, which approximates in its style to that of Roland Petit, has not the verve of *Deuil en 24 ans*. Van Parys has composed a charming score, René Bon is a bouncing bill-sticker, but the bills come to life with a certain monotony.

IN FRANCE

by Marie-Françoise Christout

An important new work, *Héracles*, by André Boll, music by Maurice Thiriet, will perhaps give Janine Charrat the opportunity of receiving the indisputable praise that is already deserved by the very moving qualities of her choreography and her expressive talent as an interpreter.

NEWS IN BRIEF

ON May 9 a plaque will be placed on the Théâtre du Châtelet in commemoration of Serge Diaghilev, who presented the first season of Russian ballet in that theatre in 1909.

THE American Ballet Theatre arrived at Orly Airport on May 2. Before appearing at the Palais du Chaillot from May 12 to 31, they gave a number of performances in Naples.

THE jury of the fourth International Film Festival at Cannes has honoured the Spanish dance by "crowning" the Spanish film, *Flamenco*, which is consecrated to it.

THE well-known teacher, Boris Kniassef, left Paris for Lausanne, where he opened an Academy of the Dance about the middle of April.

Janine Charrat as Catherine and Peter van Dijk as the man to whom she is betrothed in the asylum scene from Charrat's Les Algues. *This work created a great impression during the recent season at the Champs - Elysées Theatre.*

Photo: Lido

There will be more news of the recent works by Les Ballets de Janine Charrat in the July issue.

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Dance and Dancers . . IN AMERICA

by Arthur Todd

AMERICAN DANCE SEASON

MARTHA GRAHAM, Doris Humphrey and Jose Limon, three of the major figures in the world of American modern dance, were chiefly responsible for the artistic triumphs and financial success of the two-week Broadway season, during late April, that was sponsored by the B. de Rothschild Foundation for the Arts and Sciences at the Alvin Theatre. During this engagement a collaboration of eight choreographers and seven performing companies, numbering on to a hundred dancers, presented eleven Broadway premieres and one world premiere.

Easily the highpoints of the season were Doris Humphrey's new *Deep Rhythm*, composed for Jose Limon and his Company; Martha Graham's superb dance portrayals in three of her great master-works—*Letter to the World*, *Appalachian Spring* and *Night Journey;* and the emergence of a most promising new choreographic talent in the person of Pearl Lang, already a young dancer of note.

In subject matter *Deep Rhythm* is unlike anything else previously choreographed by Doris Humphrey. It is a dance suite in three sections, rich in Spanish mood. Though completely Spanish in feeling (it was composed to a specially commissioned score by the Spanish composer, Carlos Surinach), it is not at all like anything presented by Greco or Rosario and Antonio. Rather, Miss Humphrey concentrated on the spirit and mood inherent in Spanish dance. In so doing, she also composed a most rewarding role for Jose Limon, full of grandeur and passion, suiting his movement style admirably.

DEEP RHYTHM'S opening section—Of Men—explores the isolated maleness and bravado of a quartet of men dancers. The second part—Of Women—danced by four girls, was, in contrast, gentle, flowing and lyric in movement style. The closing section—Of Meeting and Parting—brought the men and women together, united in movement. As they take their leave, the male quartet again take on their traditional bravado, and the curtain falls on the women, waiting.

Mr. Surinach's score provided a strong base and underlying impetus for Doris Humphrey's superb choreography, while Pauline Lawrence's costumes caught the elegance and mood of the work, lending themselves admirably to the dancers' movements. On the night of its world premiere, *Deep Rhythm* won prolonged ovations for all concerned and each following performance during the season brought forth cheers.

Jose Limon's company also danced in Doris Humphrey's *Fantasy and Fuges* and *Night Spell* and in Limon's *La Malinche*, *The Moor's Pavanne* and *The Visitation*, all reviewed in these columns earlier this year.

MARTHA GRAHAM, looking more radiant and dancing more magnificently than ever (it seemed), appeared to great effect in three of the great master-works from her permanent repertoire.

Her *Appalachian Spring* is a danced portrait of pioneer America, set to Aaron Copland's Pulitzer Prize-winning score; *Night Journey* " reveals Jocasta at the moment of her death, when she faced and understood the forces which moulded her life " and *Letter to The World* is a dance-drama about Emily Dickinson.

Martha Graham's Company also appeared in a recent new work, *Canticle for Innocent Comedians*. Since all of these works will be in the repertoire of Miss Graham's May season, they will be reviewed at greater length in next month's issue.

PEARL LANG, who appeared in London in *Touch and Go*, and long a soloist in Martha Graham's Company, made a profound impression with two new group works in which she appeared—*Legend* and *Rites*. The excorcism scene from *The Dybbuk* provided the basis for *Legend* and here Miss Lang provided an eloquently-moving technically demanding portrayal.

Legend, on the other hand, was a larger abstract work dealing in fresh and moving terms with the cycle of love, birth and death. Though not wholly clear in content and intent, it was constantly interesting and oftentimes magnificent.

It would be pleasant to report that the works by Merce Cunningham, Helen McGehee and Nina Fonaroff were on the same plane. Unfortunately, they were not (the one exception was May O'Donnell's *Dance Sonata*) and, indeed, they suffered by comparison to the more mature artistes and compositions on the programmes. Likewise, these works by fledgling choreographers gave an unevenness to some of the most important programmes, which was manifestly unfair to Graham and Limon.

All of us want to see new, young choreographers develop, but one questions the judgment of offering their untried works side by side with master-works by major dancers and choreographers. In this instance, both novice and professional were often shown to disadvantage. One wonders, indeed, if a more truly balanced season might not have resulted if such figures as Hanya Holm, Charles Weidman, Valerie Bettis, Pearl Primus and Sybil Shearer had also been invited to contribute to this important season.

N.Y. CITY BALLET

THE Spring, 1953, Season of the New York City Ballet opened on May 5 and runs until June 14, at which time the company leaves for its West Coast engagements.

Among the premieres were Jerome Robbins' *Fanfare*, to music by Benjamin Britten, with scenery and costumes by Irene Sharaff; *Afternoon of a Faun*, to the Debussy score with choreography by Jerome Robbins. In addition, there was Todd Bolender's *The Filly*, to music by John Coleman and with scenery and costumes by Peter Larkin. Also revived for this season was Lew Christensen's *Filling Station*, to music by Virgil Thomson and with scenery and costumes by Paul Cadmus.

JACOB'S PILLOW DANCE FESTIVAL

TED SHAWN, founder-director of the Jacob's Pillow Dance School and Festival, has just announced what appears to be the most noteworthy series of summer performances in the distinguished history of this institution.

Alicia Markova is announced to appear on the July 23 weekend programme and, during the week of August 3, Celia Franca and the Canadian National Ballet will make their American debut. Featured dancers Lois Smith and David Adams and the entire company will appear in a programme of works from their repertory that includes *Lilac Garden; pas de deux* from *Giselle*, Act I; *The Nutcracker;* the second act of *Coppelia* and Celia Franca's version of *Afternoon of a Faun*. It is also more than likely that the Canadian National Ballet will present *Le Pommier* (the apple tree), a native Canadian work.

The Jacob's Pillow Dance Festival starts on July 3, when Melissa Hayden and Job Sanders, Lester Horton's Dance Theatre and La Meri share the programme.

Following is a complete schedule of the season's performances:

July 10: Robert Joffrey's ballet, *Scaramouche;* the Choreographer's Workshop productions of Robert England's *Winter Age* and Warren Scott's *The Afflicted Children;* Ethnic dancer Karoun Tootikian will appear in Armenian Folk Suite.

July 17: New York City Opera Ballets, choreographed by John Butler; Donald McKayle's *Games* and dance satirist, Iva Kitchell.

July 23: Alicia Markova, Myra Kinch, La Meri.

July 27—Modern Dance Festival Week: Jose Limon and Company.

August 3—Ballet Festival Week: The Canadian National Ballet.

August 10—Ethnic Dance Festival Week: La Meri, Ted Shawn, Carola Goya-Destine.

August 20: Gilbert Reed's ballet, *Shropshire Lad*, to music by John Hawkins; Ted Shawn in solos; Shivaram, Hindu dancer.

August 27: Myra Kinch and Group in two new works; Tachibana, Ethnic dancer.

September 3: Ballet Quartet; Ruth St. Denis, La Meri.

NEWS IN BRIEF

NEWCOMERS to the Broadway scene are Cole Porter's *Can-Can*, with dances by Michael Kidd, and Rodgers & Hammerstein's *Me and Juliet*, with dances by Robert Alton . . . . Jack Cole has provided the choreography for *Carnival in Flanders*, now playing a West Coast engagement prior to its autumn debut in New York . . . . Renée Jeanmaire has been signed to star in *The Girl with Pink Tights*. This musical, due to premiere in New York in mid-December, is about New York in the 1860s, the period when the first French ballet company visited America. Jeanmaire, naturally, will have the role of the leading dancer of the company and the plot will deal with her romantic conflicts with a New York actor . . . .

Right: José Limon, Lucas Hoving, Pauline Koner and Betty Jones in The Moor's Pavanne.

Photo: Walter Strate

José Limon (left) and his company in Night Spell, *one of the ballets to be performed at Jacob's Pillow.* *Photo: John Lindquist*

Ballet Dates

SADLER'S WELLS BALLET
May at Covent Garden

28 *Sleeping Beauty* (Shearer, Hart)
30 (M) *Sleeping Beauty* (Nerina, Rassine)
(E) *Sleeping Beauty* (Fonteyn, Somes)
June
2 *Lac des Cygnes* (Act 2 with Helpmann as guest artist), *Homage to the Queen* (world premiere), *Facade*
3 *Lac des Cygnes* (Act 2), *Homage to the Queen, Facade*
9 *The Shadow, Lac des Cygnes* (Act 2 with Markova), *Homage to the Queen*
12 *Lac des Cygnes* (Jackson, Somes)
13 (M) *Giselle* (Markova, Somes), *Veneziana*
16 *Sylvia* (Fonteyn, Somes, Hart)
19 *Sylvia* (Grey, Chatfield, Field)
20 (M) *Sylvia* (Fonteyn, Somes, Hart)
22 *Sylvia* (Elvin, Field, Hart)
24 *Giselle* (Fonteyn, Somes), *The Shadow*
25 *Veneziana, Giselle* (Markova, Somes)
27 (M) *Sylvia* (Nerina, Rassine, Hart)
27 (E) *Veneziana, The Shadow, Homage to the Queen* (end of season)

SADLER'S WELLS THEATRE BALLET
May at Sadler's Wells Theatre

26 *Fete Etrange, Rake's Progress, Beauty and the Beast, Les Rendezvous*
30 (M) *Carnaval, Beauty and the Beast,*
June *Pastorale, The Great Detective*
5 *Pastorale, Blood Wedding* (world premiere), *The Great Detective*
6 (M) *Carnaval, Blood Wedding, Beauty and the Beast, Les Rendezvous*
10 *Summer Interlude, Blood Wedding, Beauty and the Beast, Carnaval*
13 (M) *Les Rendezvous, Fete Etrange, Beauty and the Beast, Summer Interlude*
16 *Fete Etrange, Rake's Progress, Beauty and the Beast, Summer Interlude*
20 (M) *Carnaval, Blood Wedding, The Great Detective*

BALLET RAMBERT
June
8 Open Air Theatre, Finsbury Park (two weeks)
22 Theatre Royal, Windsor (two weeks)
July
27 Marlowe Theatre, Canterbury

FESTIVAL BALLET
June Canadian Tour

4, 5, 6 Forum Amphitheatre, Montreal
8 Royal Alexandra, Toronto (one week)
15 Palace, Hamilton
16-17 Capitol, Ottawa
18-19 Capitol, Quebec
June
29 Pavilion, Bournemouth
July
4-7 Llangollen International Musical Eisteddfod
9 Royal Festival Hall, London (until Sept. 12)
July
9-20 *Les Sylphides, Alice in Wonderland* (premiere), *Symphony for Fun*
20-25 *Swan Lake* (Act 1), *Vilia* (premiere), *Prince Igor*
27-28 *Concerto* (premiere), *Giselle, Beau Danube*
27 to Aug. 1 *Petrouchka, Scheherazade, Beau Danube*
August
3-8 *Alice in Wonderland, Vilia*
10-15 *The Nutcracker, Spectre de la Rose, Bolero, Prince Igor*
Matinees on Thursdays and Saturdays

INTERNATIONAL BALLET
June
8 Hippodrome, Coventry
15 Opera House, Manchester (two weeks)
29 Royal Court, Liverpool
July
6 Gaiety, Dublin (two weeks)
20 Grand Opera House, Belfast
27 Alhambra, Bradford

RECITALS WITH ALICIA MARKOVA
June
18 The Winter Garden, Eastbourne
22 The Dome, Brighton

WALTER GORE BALLET
May
25 Festival Theatre, Malvern
June
1 Opera House, Cheltenham
12 De la Warr Pavilion, Bexhill-on-Sea

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at the Royal Opera House, Covent Garden, August 10 to 22

As far as is known the repertoire will include *La Sylphide, Napoli* (Act 3), *Coppelia, Les Caprices du Cupidon, Graduation Ball, Qarrtsiluni.*

SUMMER FESTIVALS
July
27 Canterbury Festival. Ballet Rambert at the Marlowe Theatre for one week
August
23 to Sept. 12 Edinburgh Festival. American National Ballet Theatre at the Empire Theatre
24 to 26. *Constantia, The Thief who Loved a Ghost, Black Swan, Rodeo*
27 to 29. *Billy the Kid, Schumann Concerto, Graduation Ball*
Edinburgh Festival, Pilar Lopez and her Ballet Espagnola at the Empire Theatre
Aug. 31 to Sept. 2. First programme of Spanish dance and music
Sept. 3 to 5. Second programme
Edinburgh Festival. Sadler's Wells Theatre Ballet at the Empire Theatre
Sept. 7 to 9. *Pastorale, Rake's Progress, Assembly Ball*
Sept. 10 to 12. *Fete Etrange, Harlequin in April,* New ballet by Walter Gore

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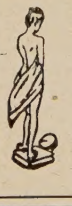

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